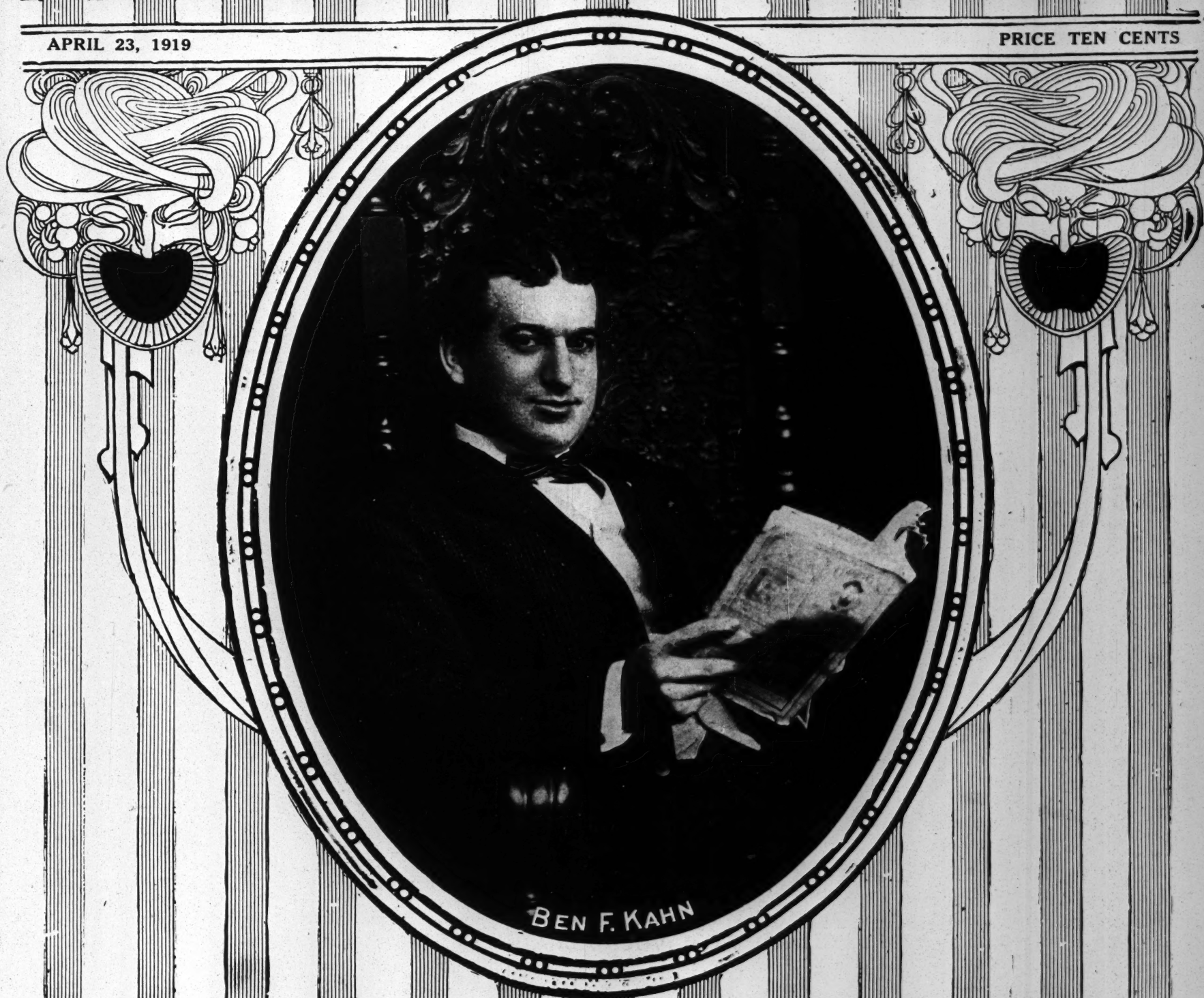


The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 23, 1919

PRICE TEN CENTS



BEN F. KAHN

THE NATIONAL THEATRICAL WEEKLY

A HIT BEYOND EXPECTATIONS YOU'RE MAKING A MISER OF ME

A BALLAD EXTRAORDINARY

This is the Greatest Popular Song ERNEST R. BALL Has Written in Years

THE LYRIC BY AL. DUBIN IS A DRAMA

Together They Gave Us **All the World Will Be Jealous of Me** This is Another
The Climax of This Song is So Strong it Carries Itself to Success

2

Lyric by AL. DUBIN

Music by ERNEST R. BALL

Moderato With expression

Vigorous

I gave you all my heart and soul, What have I in re-
cher-ish ev-'ry thought of you, Your love is all I

ten.

turn? A lit-tle smile, a lit-tle kiss, And mem-o-ries that burn. You've
need; Some-how I al-ways crave for you, My love has turned to greed. How

ten.

In Barcarole style

shown me just what life could be, My heart has heard love's call; But The
sweet and hap-py are the hours, When I sit by your side;

rit.

if I can't have all your love, Then give me none at all! I
love I get is, not e-nough, And I'm not sat-is-fied!

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3

REFRAIN *Tenderly*

Can't get e-nough of your kiss-es, I'm count-ing the few that you gave;

I gloat all the while o-ver each lit-tle smile. That made me for-ev-er your

slave. I save ev-'ry let-ter you send me, I hide them where

no one can see; And the less love you give me, the more love I

porta

crave; You're mak-ing a mi-ser of me!

7260

EVERYTHING READY FOR YOU

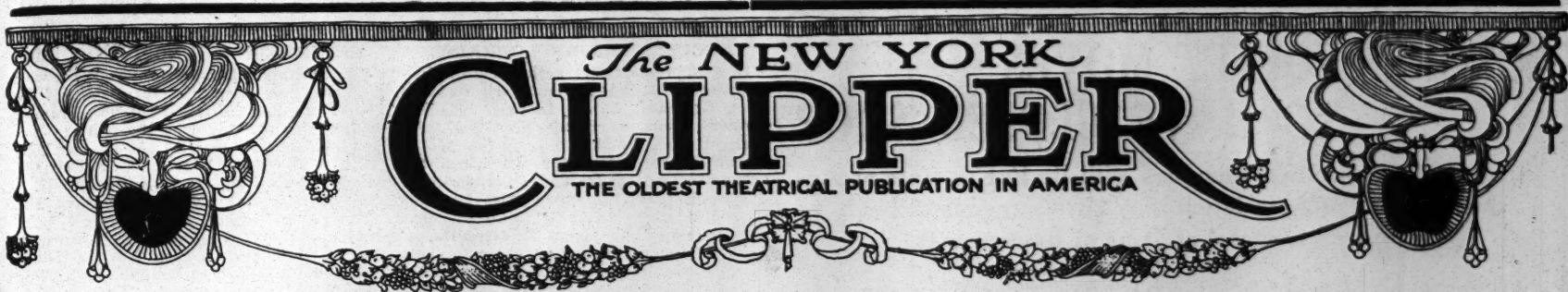
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STAGE UNIONS TO FIGHT BOLSHEVIKI

GOMPERS ORDER, IS REPORT

LYNN, Mass., April 21.—There were general reports at the annual meeting of the New England district of the I. A. T. S. E. here, last week, that every local of the association in the country would be used as a unit to fight the spread of Bolsheviki propaganda, and these statements were borne out by Charles C. Shay, international president of the organization, who flayed Bolshevism and pointed out its danger to organized labor.

The return of Samuel Gompers from overseas is believed to have something to do with the move. It is said the American Federation of Labor is well satisfied with the men at the heads of the different unions and that the spread of Bolsheviki propaganda would disrupt the present organization.

Other business taken up at the meeting included the passage of a resolution opposing the bill in the Massachusetts legislature to close theatres on Sundays. The bill came up for final reading two days after the convention and a large number of representatives of the association were present to aid in the fight against its passage. The bill was defeated in the Senate by a vote of seventeen to seven.

Reports were made of the theatrical managers at Bangor, Me., trying to crowd out the local there. The association members went on record as taking umbrage at the action of the Bangor Amusement Company in the arrest and incarceration of George Foster, an official of the Bangor local. Foster was arrested for the distribution of circulars pertaining to a controversy between the amusement company and the union, which was over wages. It is said the union has not been able to get its side of the question presented in the Bangor papers and this was set forth in the circular. Foster claims he was not in the city at the time the circulars were distributed.

Harry Ryan, president of the Lynn labor union, welcomed the 100 delegates present at the meeting in behalf of organized labor of this city. Charles Leo Benson, manager of the Olympia Theatre, told how harmony between manager and employee is necessary for prosperity in the theatre. John J. Barry, Boston, general organizer, told of the days when a stagehand was paid 50 cents a performance and was lucky if he got it. He was a member of the committee when only 11 cities were organized, and today 1,100 cities are organized. He thought he was the oldest delegate present. F. G. LeMaster, general secretary-treasurer of the union, told of the financial standing.

Haverhill was selected for the next convention, May 30, 1920, defeating Fitchburg. William A. Dillon, Local 57, Fall River, was elected secretary for the 25th consecutive term.

The following delegates were in attendance: J. H. Fairclough, E. R. Jones, Bos-

(Continued on page 32.)

CORT REHEARSING NEW SHOW

"Claudia" is the title of a new play John Cort is producing, and which he placed in rehearsal last week. The piece is an episodic comedy in two acts and eight scenes and was written by Mary Ellis, who adapted it from Gertrude Hall's novel "The Truth About Camilla." Miss Ellis had originally called her play "Camilla," but Arthur Hopkins' production last Winter of Clare Kummer's comedy "Be Calm, Camilla" led her to adopt the present title.

Mme. Mimi Aguglia, the Italian actress who has played here before, but never in English, and who appeared on the Bowery several years ago, in the play now being presented by Arthur Hopkins with the brothers Barrymore called "The Jest," will be the featured player in the cast. Other players who have thus far been chosen are: Byron Beasley, Ralph Locke, Jeffreys Lewis, Mrs. Jacques Martin, William Raymond, Gretchen Hartman and Dorothy Lewis.

S. K. Fried is staging "Claudia," which will open out of town the middle of next month.

DONALD BRIAN'S DAUGHTER GONE

The daughter of Donald Brian, the actor, has been missing from the Brian home at Great Neck, L. I., since last Thursday, according to information received at Police Headquarters from a woman giving her name as Mrs. Donald Brian. No information could be obtained at the Brian home. The girl is, according to the police, about 14, but appears much older, and friends of the family think it possible that she has run off with some show troupe.

Donald Brian married Mrs. Charles H. Pope in March, 1910. She was previously Florence Meagher Gleason, of Saratoga Springs, N. Y.

SELLS-FLOTO COMING EAST

That the Sells-Floto Circus plans to invade the same territory in the East in which the Ringling Bros.-Barnum and Bailey's Circus is scheduled to show next summer was learned last week when Edward Arlington, the Sells-Floto booking representative returned from a booking tour in which he arranged that his circus play in Boston the week of May 26, Decoration Day week.

In order to play Boston the Sells-Floto Circus will be brought from the Middle West, where it is now booked to show during next month.

WHITE SHOW OPENS MAY 15

When George White's "Scandal of 1919" opens in Wilmington, Del., May 15, there will be nineteen principals in the cast who have, for the most part, been drafted from musical plays now running on Broadway. Two of them are already known; these are Ed Lee Wrothe and Mae Grey. Klaw and Erlanger, who are booking the "Scandal" show are reported to have provided White with some of the money necessary to put the show on.

"FOLLIES" TO HAVE \$3.50 TOP

That a \$3.50 top will prevail at the New Amsterdam Theatre when the new "Follies" comes to town in June was reported last week when it was also stated that Ziegfeld has raised the prices of seats in the balcony to \$3 top for the first three rows. The top figure set by Ziegfeld will make of the "Follies" the highest price show to see in this country.

E. F. ALBEE OPENS NEW HOUSE IN PROVIDENCE

MANY NOTABLES PRESENT

PROVIDENCE, R. I., April 21.—About everybody who could get inside, filling all the 2,500 or so seats and standing rows deep in the rear, attended the brilliant opening of the new \$1,000,000 E. F. Albee Theatre to-night. The opening exercises consumed about an hour before the regular vaudeville bill of headliners came on.

Introduced by Manager Charles Lovenberg, there were addresses by Mayor Joseph H. Gainer, Col. H. Anthony Dyer, Representing Governor Beeckman, Mr. Albee and our own George M. Cohan, who received an ovation when he stepped from the wings.

Mr. Albee received a royal greeting and said that he was especially gratified to see a number of his competitors sitting out in front, not at all envious of his success. He said:

"I am more satisfied and gratified than I know how to express. I have not seen much of Providence lately, for I have been busy all over the United States east of Chicago.

"I feel that I have exceeded myself up to the present time in building this theatre. Mr. Lovenberg is a most excellent manager, as you all know. As far as the Albee Stock Company goes he conceived it and gave you all the success and pleasure you have had in the old theatre. Now I have turned over this theatre to him and I am sure he will give you the same satisfaction."

Mr. Albee then told a little about his beginnings in Providence, and before introducing Mr. Cohan read a letter from Lew Dockstadter from Wilmington, which also brought up old times when he had his tryout in Mr. Albee's old theatre in this city. Mayor Gainer and Col. Dyer received the theatre for the city and state, and congratulated all hands on the beauty of the house and the enterprise and sentiment which gave it to this city. The vaudeville program included Marguerita Sylva, Cressy and Dayne, the four Mortons, Walter C. Kelly, Ivan Bankoff and Company, the Seven Bracks, the Lightner Girls and Newton Alexander, Asahi, and Libonati.

Among the guests of Mr. Albee present were: Col. and Mrs. Theodore Marceau, New York; Judge Edward McCall, New York; Mr. and Mrs. John McNally, New York; Mr. and Mrs. E. G. Lauder, New York; Miss Lauder, Philadelphia; Wm. L. Mitchell and Miss Mitchell, New York; Rev. Dr. Richard Cobden and Mrs. Cobden, Larchmont, N. Y.; Rev. Fr. Chas. A. Finnegan, Boston; Miss Smith, New York; Mr. and Mrs. Reed Albee, New York; Mr. and Mrs. John J. Murdock, New York; Mr. and Mrs. Wm. B. Sleeper, New York; Mr. and Mrs. Maurice Goodman, New York; E. V. Daring, New York; S. K. Hodgon; Martin Beck, general manager of the Orpheum Circuit of Theatres; D. F. Hennessy, New York; John P. Gor-

(Continued on page 25.)

"SINBAD" TO SAIL FROM BOSTON

BOSTON, April 21.—It is understood that Al Jolson and the Winter Garden extravaganza, "Sinbad," which opens here to-day, will go to Paris as soon as the run is completed, and later be shown in London. Before the company sails, J. J. Shubert will have returned from Europe and will come to Boston and look the production over, making any necessary changes.

Although the Shuberts during the last three or four years have received numerous foreign offers for their Winter Garden productions, they have always refused them, awaiting the opportunity to bring their productions over themselves and present them to London and Paris audiences. In London, Drury Lane has been chosen, and in Paris the Hippodrome, both places seating almost as many as the Winter Garden in New York and the Boston Opera House here.

Jolson is already well known by reputation to foreign audiences, while both Paris and London are filled with Americans. The plan is for Jolson and "Sinbad" to embark in Boston early in July and open in Paris in the middle of July, and in London in September. The entire "Sinbad" organization and chorus will be

"FOLLIES" HAD TO CHANGE SONG

TORONTO, April 18.—The feeling of resentment toward what Canadians claim is boasting on the part of Americans as to the part played in the war has grown to such an extent that theatre managers are becoming very careful to eliminate as much as possible any bits and songs that praise the United States.

That the sentiment has spread was clearly proved when Frank Carter with Ziegfeld's "Follies" was obliged last week to substitute the word "Canadian" for "American" in a song telling about the soldier who never is beaten. Sergeants Shea and Bowman were hissed off the stage at Loew's here several weeks ago, and since then parts of films in which the feats of the United States are played up have been cut out and American performers generally have taken care to avoid too great a mention of the exploits of the boys from the states.

WEBER AFTER RIGHTS OF BOOKS

Joe Weber is negotiating with E. P. Dutton & Sons, the publishers, it became known last week, for the dramatic rights to the "Four Horsemen of the Apocalypse," the season's most popular novel. The book is from the Spanish of Vlasquez Ibanez, one of the foremost living Spanish authors and if Weber obtains the dramatic rights, he will have an adaptation made to be produced by him early next season.

SHOWMAN IS BANKRUPT

RUTLAND, April 19.—F. S. Story, of St. Johnsbury, showman and entertainer, has filed a petition in bankruptcy in the office in this city of the clerk of the United States Court. His liabilities are \$3,988.48 and he has assets of \$200, all claimed exempt. There are 63 unsecured creditors, nearly all in St. Johnsbury.

"THE DANCER" CLOSES

The Shuberts have put "The Dancer" into the storehouse and may present it in New York in August. Martha Hedman, who formerly played the female lead, opened this week in "Three for Diana."

ACTORS' EQUITY MOVES TO HAVE CLOSED SHOP

Question of Barring Non-Members Will Be Put to Vote at Annual Meeting of Association May 26; Council Is Upheld in Forcing Contract at Time of Engagement

That the time is coming when a member of the Actors' Equity Association will refuse to play with a non-member was forecasted Sunday afternoon at a general meeting, when a resolution was passed and unanimously carried that the question be voted upon at the next annual meeting of the organization, the date of which will be decided upon shortly. This will practically mean a closed shop.

Previously to the resolution, specific instances were pointed out by the officers of the association and members of the Council, of the way in which the A. E. A. is increasing the scope of its work and the necessity of all artists working together.

A recent ruling of the Council that a member be instructed to inform equity Headquarters directly he begins rehearsals, stating also the name of the manager and play, and whether a contract has been received, was also passed without a dissenting vote. It was pointed out that, heretofore, contracts have not been forthcoming to the actor within the allotted time, ten days, after commencing rehearsals, but that there is no reason why contracts should not be obtained as soon as the engagement is made. As soon as the actor notifies the office of the three things mentioned above, the Association will take the responsibility for either the issuance or non-issuance of a contract.

It is said that contracts are frequently promised by producers, but all sorts of delays prevent their issuance, and the ten days slip by. Thus, through no fault of his own, the actor is put in the position of having broken faith with the Association.

"The engagement is not a social one," said President Francis Wilson. "If you fail to get a contract, the manager's word

is just as good as yours."

When the first ten days of rehearsal have elapsed, members of the A. E. A. will not, hereafter, be permitted to continue rehearsals without an Equity Contract. The office will secure information with regard to every company that starts rehearsal. It will ascertain the names of the members of the A. E. A. in the company and also whether or not Equity Contracts have been issued to them. Should the probationary period be drawing to a close without such contracts having been issued, the office will get into touch with the management and explain that no member will be allowed to rehearse after the ten days have elapsed, without the standard contract.

President Wilson stated that the officials of the American Federation of Labor had assured the Association that an independent charter may be issued. A blanket charter for the profession was issued to the White Rats several years ago and President Wilson stated that the A. E. A. couldn't get into the national labor organization unless it went under the Rats charter.

Corp. J. Andrew Castle, a former representative of the Association in Chicago, was present at the meeting and made a talk relative to the work of the organization in the West. Castle enlisted in 1917 and went overseas. Under the disguise of a German captain he penetrated the enemies' lines and, after numerous experiences, was able to get into an enemy dugout and obtain valuable maps. For this daring exploit, he was awarded the Croix de Guerre. A resolution was passed making the actor-hero a life member of the A. E. A. Castle has just returned from overseas.

STAGE HAND HELD AT BORDER

Norman McCourt, a member of the local union of the I. A. T. S. E. at Niagara Falls, N. Y., and a Canadian by birth, recently crossed the line into Canada under contract with the "Bringing Up Father" company. When the company reached the boundary line on the return journey, McCourt was refused admittance by the U. S. authorities. He was not allowed to return to this country because he was what is known as a contract laborer. McCourt took the matter up with the headquarters of the stage union in New York, and an appeal was made to the United States Department of Labor, Bureau of Immigration. The Department sustained the appeal and McCourt was admitted to the United States last Thursday.

This law is not binding with artists, and the appeal was made to the government that McCourt, although not an artist, was technically meant to be included in this class, being a stagehand and a necessary adjunct to a troupe. It is said that the government is being more strict with labor regulations as regards aliens at this time, due in part to the fact that the country is over-supplied with laborers.

LION ATTACKS TRAINER

DOUGLAS, Ariz., April 20.—John Grear, animal trainer with a carnival company, was badly hurt here after he was attacked by a mountain lion whose cage he entered.

The lion sprang upon Grear, knocked him down and started to chew his head. Other attendants rushed to the cage with iron bars and pistols loaded with blank cartridges. Peter Loftus, a circus clown, rescued Grear, who was taken to a hospital.

The lion had formerly been a pet of Gen. John J. Pershing and later belonged to an army regiment. It is said that separation from a kitten who had been his playmate caused him to become cranky.

COLLEGE BOYS INTERRUPT SHOW

BURLINGTON, Vt., April 17.—One student of the University of Vermont is under arrest and between twenty and thirty warrants will be issued for others as a result of rowdiness during a performance of "The Million Dollar Doll," a girl and musical production at the Strong last night.

The trouble began when the college boys started throwing peanuts on the stage and otherwise causing annoyance to the audience and performance. During the trouble, Bernard Whalen, a son of the manager of the theatre, started down the aisle and had a student named Herrick removed. The college men swarmed out of the theatre 300 strong, yelling and shouting for their pal. They rushed to the police station, but were told Herrick was not there. They again returned to the theatre and, pushing past two or three policemen at the entrance, packed into the orchestra seats. The curtain was down at this and remained so while the boys were there. A representative of the troupe spoke to them over the footlights and seemed to create a favorable impression.

They then again filed out and attempted to storm the jail, but turned away when confronted by Sheriff Allen and two policemen.

The college man under arrest was soon released on bail and this quieted the disturbance around the jail. Shortly after 11 o'clock, however, a messenger came to the police station stating that the students were en route to the home of Whalen, but the police went there and found no demonstration.

Many of the citizens here are indignant at the students' action and demand a public apology.

WANT INCH CASE DISMISSED

A motion to dismiss the indictment against Mrs. Betty Inch charging extortion will be made in the May term of the Criminal Branch of the Supreme Court.

ACCUSES LILLIAN LORRAINE

In a Supreme Court action, before Justice Hotchkiss, brought last week by Frederick Gresham, Lillian Lorraine and her former attorney, Frank S. O'Neil, are charged with fraud and collusion in the recent divorce action through which the actress secured her freedom from Gresham. Justice Hotchkiss directed Miss Lorraine to appear today to show cause why her divorce decree should not be set aside.

In his application for an order to show cause, Gresham says that, in March, 1918, O'Neil told him Miss Lorraine would like to get a divorce, and that he (Gresham) agreed to let her have a decree by default, provided she returned some jewelry he had given her and agreed not to ask for alimony. According to Gresham, O'Neil said this would be entirely satisfactory to Miss Lorraine, and promised to give Gresham a written guarantee, which, however, he failed to do.

Gresham further says that a day or so later arrangements were made to get evidence for the divorce. Having no baggage of his own Gresham says he was furnished with a suit case by O'Neil. Then, Gresham says, he and a young woman to whom he had been introduced by a man named Ford, a friend of O'Neil, went to the Hotel Brozelli, where they registered as Mr. and Mrs. Frederick M. Greisheimer. Soon after they entered their room there was a knock at the door. Gresham says he jumped into bed, fully dressed, and O'Neil and Ford rushed into the room. Then, after the young woman had gone down stairs, Gresham says that he, O'Neil and Ford left the hotel.

To further assist O'Neil, Gresham, according to his statement, introduced a friend named Raphael, who served the divorce papers on Gresham. As O'Neil did not keep his promise as to putting the promise about the jewelry and alimony into writing, Gresham says he called up O'Neil's office and was told by Alphonse G. Koelble that O'Neil had retired from practice and that he (Koelble) was Miss Lorraine's attorney, and, upon Gresham's telling him of the collusion, Koelble said the divorce suit would be discontinued.

Gresham says he then went West for several months, fully believing the divorce case was off, and was much surprised when he was informed he had been divorced by his wife. Gresham says that he regrets that he became a party to a collusive lawsuit, and wants the decree set aside that he may have an opportunity to defend the case.

INQUIRY DATE NOT SET

WASHINGTON, April 21.—No date for the resumption by the Federal Trade Commission, of its investigation into the vaudeville situation, has been set, as yet, although it was stated at the office of the commission that it would probably be taken up again either on May 12 or 19. Nothing definite in this direction could be learned, however.

It is likely that, when the inquiry starts again, Gaylord F. Hawkins, who assisted John F. Walsh, lately resigned, in the prosecution of the case, will take it up where Walsh left off, as it is stated that he is thoroughly familiar with the case.

HILL NAMES HIS SOLDIER SHOW

Gus Hill's show, whose personnel will consist entirely of men who have seen service overseas, will be called "Uncle Sam's Overseas Review," and is scheduled to open here early next August with fifty men in the company. In each city where the show plays the entire company will parade through the town on the opening day. Corporal William Smith, who helped stage the "Yip, Yip, Yaphank" show, is to stage the Hill show.

SAVING "ADAM AND EVA"

Comstock, Elliott and Gest sent "Adam and Eva" to Boston purposely to keep the company together, although they did not intend to bring it in until next season. If it were to lay off, though, the company would probably become disrupted.

OLCOTT SHOW SETS CLOSING

"The Voice of McConnell," the Chauncey Olcott show, will close at the Bronx Opera House on May 17.

ENTERTAIN WOUNDED SOLDIERS

Entertainments were provided last week by the Bureau of Entertainment of the American Red Cross headed by Abram D. Gillette at the following hospitals:

U. S. General Hospital No. 41, Fox Hills, S. I.; Camp Mills, Mineola; U. S. Debarkation Hospital No. 1, Ellis Island; U. S. General Hospital, No. 38, East View, New York; U. S. General Hospital No. 9, Lake-wood, N. J.; Camp Dix, Wrightstown, N. J.; U. S. General Hospital No. 8, Otisville, N. Y.; Camp Upton, Yaphank, L. I.; Base 1, Gunhill Road, Bronx; Mitchell Field, Garden City; U. S. General Hospital No. 3, Colonia, N. J.; U. S. General Hospital No. 16, New Haven, Conn.; Camp Merritt, Creekville, N. J., and St. Mary's Hospital, Hoboken, N. J.

The following performers appeared at these entertainments: Hallet, Ward and Yabkowitz, Elaine Forbes, Rosamunde Whiteside, Marty Frank, Agnes Truesdale, Forbes and Carmody, John Le Clair, Miss Keyes, Lew Hawkins, Teller Sisters, Richards and Kyle, "That Girl Quartet," Harry Corby and the Great Rajah and his company, which included Sheikh Hadji, Tahar, Prince Abba Omar, the Whirling Dervish, Athena, Doris, Hadjas, Algerian Arabs, Fez-Gypsy and August May at the piano.

The following entertained under the auspices of the War Hospital Entertainment Association:

The Sunset Band, directed by Al Friedman and including Sophia Bennett, Marion Robinson, Jess White, Lillian Held and Miss Brown, Elmer Jerome, Florence Timponi, Vincent Sully, Minnie Friedman, Barber and Jackson, Claudia Tracy, Fred Sosman, Sherlock Holmes, Lillian Bradley, Harry Downing, Robert De Mont Duo, Harry Carroll, Billy Wells, Al Raymond, Mrs. Eugene O'Rourke, Maude Raymond, William Summers, Wright and Walker, Florence Meredith, Brown and Smith, Haslam and Aubrey, Liberty Trio, Robilio and Rothman, Fred Harten, Rosar Sisters, Frank Keeton, Mae Melville, Bishop and Harvey, Harry Armstrong, Harry Downing, Patrick Ahearn and a "Girlie Gob" in "Every sailor," Demarest and Dill, Mayme and Days Remington, Victor Moore, Johnny Reilly, Amelia Bingham, Kalalhui and Keki, Bernardine Grattan, Dimples and Beban, Anna Chandler, Dan J. Harrington, Broaker and Platt, Messiah Trio, Al Davis, Henrietta Byron, Frank Markley, Genevieve Homer, Hastings and Williams, Merle Stevens, Conboy and Livingston, Mae Simms, Lewis and Brown, Sammy Wilson and Sylvia Webb.

BUCKNER IS INDICTED

Arthur Buckner, the song writer and revue producer was indicted last week by the Federal Grand Jury on a charge of using the mails to defraud, and is now in the Tombs trying to get bail.

It is possible that a plea of temporary insanity may be made in Buckner's behalf and the court be asked to send him to Bellevue for observation. The question of jurisdiction enters, however, for, while the hospitals in the city are maintained by the city, Buckner is in the custody of the Federal Government, and whether a Federal judge has the power to send a prisoner to a state or municipal institution for observation has never been settled, as the law records seem to hold no similar cases.

"TWIN BEDS" SETS CLOSING

C. A. Stern will shortly close the two companies of "Twin Beds" which he has out on the road; one, headed by Lois Bolton, to come to a stop in Brooklyn, and the other, of which Josephine Saxe has the lead, scheduled to quit for the season, at Toronto. The date for both is May 17.

This has been one of the very best seasons this money-making show has ever experienced, it having played repeat dates in almost every city of the East. It will go out again next year.

KERNGOOD FOLLOWS MILLER

SAN FRANCISCO, April 21.—The vacancy in the position of secretary of the American Federation of Musicians caused by the death of Owen Miller will be filled by William Kerngood, of New York. The latter was formerly the president of Local 310 of New York.

FROHMAN SCORES ACTS THAT DISAPPOINTED ACTORS' FUND

Head of Thespian Organization Displeased at Failure to Show Up and Wants Law Passed Covering Appearances at Benefits

Daniel Frohman took a verbal wallop last week at actors and professional entertainers who promise to appear at benefit performances on any and all occasions, but who invariably fail to put in an appearance when the time arrives, meanwhile having cashed in on such free advertising and newspaper publicity as may have been given them in advance of the benefit.

The specific reason for the arousing of Mr. Frohman's ire was the non-appearance of Pearl White and several prominent vaudeville stars at the Actors' Fund Field Day Sports at the Polo Grounds a week ago Sunday. The principal event was the baseball game between the Actors and Songwriters. This came off in good shape, there being enough Thespians and melody makers on the grounds to make up two extra ball teams had the management desired to do so.

In the matter of the vaudeville stars and film favorites the preliminary announcements were away off, the only ones showing up at the Polo Grounds being Little Billy, the Dooley Brothers, Jess Libonati, Ed. Abeles and Sennett's Entertainers. Jack Norworth, George Whiting, Six Brown Brothers and Claire Rochester did not give a performance although advertised.

Only three of the vaudevillians who did show up at the grounds gave a performance, owing to the field being too wet to move an auto over it containing a piano. Little Billy was tumbled out of an auto on the way to the grounds and, consequently, could not be expected to perform anyway, and Libonati and Abeles did their respective specialties from the grandstand. Just why some of the others did not use the grandstand as a "stage" upon which to do their acts has not been explained.

Mr. Frohman's resentment at the non-appearance of those who had promised to shine at the Field Day was so strong that he stated he would call a special meeting of the Actors' Fund Board of Trustees shortly and ask that body to get in touch

with the proper authorities, and see if a law could not be framed making it a misdemeanor for the manager of a benefit to announce the appearance of an artist whom he knew would not be there. Mr. Frohman also suggested that the proposed law provide a penalty for an artist who promises to appear at a benefit and deliberately disappoints without having a valid excuse, such as illness, etc., to explain his defection.

In discussing the matter last week Mr. Frohman said:

"There is a certain class of performer who permits the use of his or her name as a participant at benefit performances, but who evidently has no idea of appearing, being satisfied merely to secure all the advance publicity possible. For the first time in the history of Actors' Fund benefits certain stars advertised to appear last Sunday at the Polo Grounds on the occasion of the Sports and Field Day's Benefit did not appear.

"A great deal of publicity was given to Pearl White, a moving picture actress announced to appear in a startling number. Some surprise was expressed by many who had expected to witness an act of unusual prowess at her entire absence from the entertainment, especially as Miss White had explicitly written to the management stating that she would appear in a very special and unique number.

"The fund officers have cause for feeling this slight by placing them in such a specious position before the public, and they feel they have cause for resentment at such treatment of their patrons. No explanation having been offered for Miss White's failure to appear, inquiry was made at the office of the film company to whom the lady is under contract, and elicited the statement that the lady 'was usually very unreliable in these matters,' and when the head of the press department was asked why they furnished photographs and special press matter in connection with her intended performance, the reply was made: 'That was merely to secure publicity.'"

YIDDISH PAPERS DID IT

The Yiddish papers are blamed for the excellent business done by Alice Brady and "Forever After" last week, when, despite one performance lost through William A. Brady's inviolable rule of keeping the Playhouse closed on Good Friday, the piece exceeded its usual weekly intake by a small amount.

Miss Brady, it seems, is very highly thought of in the Jewish sections of the city, where she is well known through her pictures and, with Holy Week staring him in the face, Kilgour Gordon thought he would try the Yiddish papers and see if he could not keep the takings up to standard. The experiment more than filled his expectations.

HART WANTS NAME PROTECTED

W. S. Hart has instructed his attorneys, House, Grossman and Vorhaus, to bring suit against the Tower Film Corporation for alleged use of his name in connection with re-issues of pictures in which Hart appeared in the early days of his movie career.

According to Hart's attorneys, he had an agreement with the producers of his early pictures which provided that the movie star's name was not to be featured at that time. After Hart's reputation was established, the Tower corporation bought the rights to the old pictures, which, it is alleged, they are now exploiting on the strength of Hart's present reputation.

WINS COPYRIGHT SUIT

RALEIGH, N. C., April 18.—Jack X. Lewis was acquitted yesterday of a charge of violating the United States copyright laws by presenting "Tempest and Sunshine" without paying royalties to Marie Doran, author and owner of the play.

Shortly after his acquittal Lewis began a suit for libel in the Superior Court against Miss Doran, asking \$10,000.

In his complaint Lewis alleges that Miss Doran defamed his name and character in letters sent to Manager Sherwood Upchurch, of the Academy, and to Aronson and Browne, proprietors of the Grand and Almo theatres. Lewis further alleges that Miss Doran called him a thief in one letter to Manager Upchurch and advised that manager to have no dealings with Lewis.

In its prosecution of the criminal case against Lewis the Department of Justice introduced no evidence tending to show that Lewis presented "Tempest and Sunshine" during his stay in Raleigh last Summer.

MORE ARTISTS SAIL

The following vaudevillians sailed last Friday on the *Megantic* under the auspices of the Over There Theatre League.

Pauline Arnold, Ruth Chivvis, Princess Bluefeather, Blanche Bufford, Marguerite Duval, Ruth Duval, Dick Richards, Charles Roger, Robert Sterling, Jack Edwards, Jean Evans, Forrest Hutton, Arthur Fischer, Ruth Garland, Jerome Jackson, Jane Barber, Mae Kesler and Catherine Rosser.

"PEGGY BEHAVE" GOES OVER

DETROIT, April 20.—"Peggy Behave," a modern comedy by Owen Davis, of which Wm. A. Page is the producer, was given its first presentation on any stage at Detroit tonight, and scored a straight hit. It is made of farcical material, but has been handled in a manner that gives freshness to the old medium of mistaken identity, and tonight's audience gave both play and players an enthusiastic reception.

Peggy Hammond, played by Willette Kershaw, is a very much spoiled young bride, who insists on having her own way in everything until her devoted husband, John, is driven to desperation. They quarrel and Peggy packs up preparatory to returning to the home of her father, who finds that her absence has brought into his life a hitherto unknown peacefulness. He is about to embark on a second matrimonial venture himself, when Peggy comes upon the scene and announces her intention of putting an end to the plan. Here is farcical material, that has been employed to good advantage, with a traditional happy ending.

Mr. Page has shown discretion in the selection of a cast that goes far toward starting "Peggy Behave," on the road to success. Miss Kershaw plays her self-centered and wilful young wife in the earlier scene with a degree of cattishness that is condoned for later in the action and makes it a well-balanced portrayal. Mitchell Harris enacts the harried husband with due regard for the requirements of a role that, in less skillful hands, might degenerate into burlesque. Edward Ellis, as Pater Stanton, Vera Finlay, as the widow, Stapleton Kent, as a butler, Mildred Stokes, Grace Henderson, George Berry and John F. Morrissey, in minor roles, round out the cast. The piece is staged in impeccable taste.

"IT'S UP TO YOU" IS POOR

SPRINGFIELD, Mass., April 18.—"It's Up to You," characterized as a musical farce, was presented last night at the Court Square Theatre and met with anything but favor. It was billed as "The Jazz Riot of Melody," the meaning of which proved to be very obscure.

The book is a hodge-podge conglomeration that starts nowhere and ends at the same place, being helped along to its destination by very ancient jokes. The music is a little better than the book in that there are two numbers, "Jack-in-the-Box" and "Take Me There With You," that are tuneful.

But two songs will not save an otherwise meritless musical comedy. Several members of the cast rose above the standard of the piece and individually won success in spite of the handicap placed upon them. Others of the players were not so successful. They tried, but failed.

Rose and Arthur Boylan proved to be the stars of the show with an exhibition of graceful dancing. Diamond Hart and Lazelle Valdare, as a "belle" boy and bell hop were well liked, not because of what they said or were called upon to do, but because of the way they said their lines and did their work.

All in all, "It's Up to You" is the most vapid, senseless and uninteresting stage production Springfield has seen in many a day.

TO PICK REPRESENTATIVES

Next Sunday there will be a general meeting of the Theatrical Protective Union Local No. 1 to elect representatives to the national convention of the I. A. T. S. E. at Ottawa. Eight representatives will be chosen from the following: Harry L. Abbott, W. G. Bass, Arthur Beckner, E. H. Convey, Sr., Wm. S. Davis, Harry W. Dignan, Gus Durkin, Edward P. Gately, Henry Griesman, Mike Kelly, J. L. Meeker, Wm. E. McCarthy, John C. McDowell, Thomas J. McKenna, U. J. O'Mallon, Sr., W. C. Reilly, John F. Stephens, James Tierney and Harold Williams.

SKINNER CLOSES MAY 3rd

Otis Skinner and "The Honor of the Family" will close at the Globe Theatre on May 3, after which he will go on tour in the play. "The New Girl" will follow "The Honor of the Family" at the Globe.

PICKER GETS NEW HOUSE

David V. Picker, who already controls ten theatres in Greater New York, last week leased the newest theatre which is being erected in Washington Heights at Broadway, Fort Washington avenue, 159th-160th streets, by the corporation of which Edward Margolies, builder of many Shubert theatres, is the head.

The theatre, which is to be known as the Jumel, has a seating capacity of 2,500, and will be completed next fall. Picker's lease is for a term of ten years, with an option for another decade, with a graduated scale of rental which will average close to \$25,000 a year.

Picker will present motion pictures and vaudeville in the house during the warmer months of the year and during each fall and winter the house will play attractions booked through the Shuberts, the latter being interested in the corporation which is erecting the theatre.

HITCHCOCK REACHES LONDON

The report that Raymond Hitchcock had arrived in London last Friday, where he is scheduled to appear in the revue now running at the Palace under the management of Sir Alfred Butt, failed to bring joy to Abe Erlanger, Flo Ziegfeld and Charles Dillingham, owners of the current "Hitchy-Koo" show, and under whose management Hitchcock is contracted to appear for the next five years.

For it is reported that Hitchcock is still indebted to the trio of producers to the extent of many thousands of dollars, which they hoped to realize through Hitchcock's appearance in the "Hitchy-Koo" shows during the next five years. But if Hitchcock fares well in London, the producers fear he will remain there at least for the next two years, which means that the plans for next season's "Hitchy-Koo" show with Hitchcock will "gang aglee."

CONEY TO HAVE NEW PARK

Samuel Moscovice, Joseph Reinhorn, of the Broadway Art Stores, and Joseph Meltzer have completed negotiations for a new amusement park on Surf Avenue, Coney Island.

The new park will be known as the "Palace of Joy." The owners have transported the Philadelphia Centennial Building to house some of their attractions.

"The Palace of Joy" will have a concrete approach and a large artistic arcade. A feature of the concession will be "The Breaking of the Hindenburg Line" by the 27th Division, which will be an electrical show. The park will have indoor bathing pools with hot and cold salt water, which will be open all year around.

MAC GREGOR TO DO TWO PLAYS

Edgar MacGregor, in association with Klaw and Erlanger, will produce two new plays this summer, "The Haunted Pajamas," a four-act fantastic comedy by George Hazelton, adapted from a story of the same title written by Francis Perry Elliott, and "Self-Defense," a melodrama in a prologue and three acts by Myron B. Fagan. He will begin casting this week.

The title of the musical playlet which MacGregor is producing has been changed from "Cupid" to "One Girl." The act will open out of town within the next two weeks with the following players: Dorothy Arthur, Loring Smith, Harry Lambert.

WANT HAMMERSTEIN SHOWS

That Arthur Hammerstein is asking \$50,000 for the motion picture rights to "Katinka," "High Jinks" and "The Fire Fly," three musical successes which he produced, became known last week when Harry Cahane, associated with Albert Capellani in motion picture production, began negotiating for the rights.

The hitch in the deal is due to the price asked by Hammerstein. But he contends that his name, associated with a motion picture version of the plays, would add to the box office value of them.

CLOSING BOSTON RUN

Boston, April 17.—"Nothing But Lies," with William Collier, will close at the Shubert Theatre on Saturday night. "A Sleepless Night" will move in Monday.

BIGGEST THEATRICAL MEN AID IN FIFTH LOAN DRIVE

**Headed by E. F. Albee, Experienced Committees Are Exerting
Their Influence to Exceed Quota and Bring the Boys Home;
Every Theatre in New York Actively Interested**

The biggest men in the theatrical, motion picture and amusement world, headed by E. F. Albee, are now exerting their influence to make the fifth loan drive a success and bring the boys home. Mr. Albee has planned an intensive campaign to cover the metropolitan district under his own personal direction, and the nation under expert lieutenants. He has every theatre in Greater New York actively interested, from the tiniest five-cent movie house to the Hippodrome.

It is aimed to have the present drive set a new record. Many committees of showmen and artists who worked with Mr. Albee on previous drives will assist, and it is thought that these experienced men and women will more than dispose of the theatrical quota.

Headquarters have been opened at 1587 Broadway. The following are members of the executive committee:

Dramatic, A. L. Erlanger, Marc Klaw, Lee Shubert, J. J. Shubert, George M. Cohan, Daniel Frohman, David Belasco, Henry W. Savage, Charles B. Dillingham, Flo Ziegfeld, Jr., Alf. Hayman, A. H. Woods, John L. Golden, John C. Flynn.

Vaudeville, J. J. Murdoch, Martin Beck, Marcus Loew, William Fox, B. S. Moss, Pat Casey, Nicholas Schenck.

Burlesque, Sam Scribner, R. K. Hynicka, J. Herbert Mack, George Peck, Gus Hill, Harry Miner.

Pictures, Marcus Loew, Adolph Zukor, William A. Brady, Jesse L. Lasky, Joseph M. Schenck, D. W. Griffith, L. J. Selznick, Lee Oaks, William Grant, David Picker, Richard Roland, Fred H. Elliott, Hiram Abrams.

Stage, Augustus Thomas, Wilton Lackaye, Rachel Crothers, Julia Arthur, Katherine Emmett, Florence Nash, Francis Wilson, Howard Kyle, Burr McIntosh, Alice Brady, Marie Dressler, Louise Dresser, Mary Nash and James T. Powers.

The speakers' committee consists of Elmer F. Rogers, chairman; Benj. F. Spellman and Ralph T. Stanton. Subscription department, Albert Stern, chairman.

Publicity committee, Walter J. Kingsley, chairman; Mark Luescher, Francis Reid, Edward Dunn, Will A. Page, Anna Marble, Dr. J. Victor Wilson, Renold Wolf.

RE-FINANCING BROOKLYN A. OF M.

Although \$350,000 has been promised with which to pay off its outstanding indebtedness, the Brooklyn Academy of Music has been unable to avail itself of this sum because of the difficulty of reaching two-thirds of the stockholders.

The Academy corporation wants to pay off its indebtedness, which, at the present time, consists of a number of small notes and other items, by raising \$350,000 on a mortgage. There are no mortgages on the building. But to do this it is necessary to obtain the consent of two-thirds of the stockholders. The by-laws would first have to be amended so that the corporation could legally issue a mortgage on its principal asset.

There are 1,600 stockholders living in various parts of the country who own the 10,387 shares of stock of the Brooklyn Academy of Music. Three meetings of the board of directors in Brooklyn have been adjourned in the last five weeks because of the inability to receive sufficient proxies. The next meeting is scheduled for April 28.

"FIT TO WIN" GETS MORTIMER

J. Horace Mortimer, formerly publicity man for the Orpheum Circuit, has gone out ahead of the Western "Fit to Win" film, leaving for Chicago last week to pave the way for the opening of the picture there on Monday.

Charles F. Zittel, Sime Silverman, William J. Hilliar, James M. Allison and Sam McKee.

Entertainment committee, Reed A. Albee, chairman; I. R. Samuels.

The general committees are as follows: Publicity, John Pollock, Jay Barnes, Wendell Phillips Dodge, Percy Heath, Leon Friedman, Nellie Revell, Harry Kline, William Raymond Sill, William J. Guard, J. Rufus Dewey, Charles Hayes, Samuel Hoffenstein, Jay Rial, Dexter Fellowes, Fred McCloy, Lee Kukul, N. T. Granlund, Willard D. Coxey, Richard Lambert, Arthur James, Roland Burke Hennessey.

Committee of managers, producers, etc., Marc Klaw, John Ringling, Alf. T. Ringling, F. F. Proctor, Samuel H. Harris, Oliver Morosco, George C. Tyler, Arch Selwyn, Edgar Selwyn, Felix Isman, Morris Gest, William Elliott, Ray Comstock, Joseph L. Rhinock, John Cort, Henry Miller, Arthur Hopkins, James K. Hackett, Maurice Goodman, Winthrop Ames, E. H. Sothern, George Broadhurst, William Faversham, George H. Nicolai, Lew Fields, Joseph M. Weber, Arthur Hammerstein, R. H. Burnside, Charles A. Burnham, Walter Vincent, Ralph Trier, Elizabeth Marbury.

Committee on moving pictures, Samuel Goldfish, Thomas H. Ince, W. E. Green, Carl Laemmle, J. E. Brulaur, B. A. Rolfe, J. H. Hallberg, P. A. Powers.

Lambs, William Courtleigh, Augustus Thomas, Wilton Lackaye, Robert Hilliard, Friars, George M. Cohan, John J. Gleason, Ralph Trier.

Green Room club, Edwards Davis, James Lackaye, James O'Neill, F. F. Mackay.

Stage Women's War Relief, Rachel Crothers, Ray Cox, Jessie Busley, Florence Nash, Katherine Emmett, Julia Arthur, Margaret Wheeler.

Players' Club, Francis Wilson, William Faversham, Jesse Lynch Williams, William Graham, Stanley Murphy.

National Vaudeville Artists, Inc., Harry Houdini, Will M. Cressy, Louis Mann, Eddie Leonard, Robert T. Haines, Robert Edson, Emmett Corrigan, Eva Tanguay, Gertrude Hoffmann, Fay Templeton, Bird Millman and Henry Chesterfield.

LEASE MANCHESTER HOUSE

MANCHESTER April 21.—The Couture Brothers last week leased the Park Theatre here for a period of fifteen years, taking it over from P. F. Shea, of Worcester and Springfield. The Park will be operated as one of a circuit of four theatres. The other three are the Crown in this city, the Dover and Rochester, the latter two being situated in the cities whose names they bear.

The Park will be opened under the Couture Brothers in May, remaining closed until then to permit redecoration. The entire interior—dressing rooms, auditorium, seats and all else, will be completely remodeled and all modern sanitary arrangements instituted. A Boston expert has already been engaged to supervise the work of improving the house. The policy under the new management will be pictures and vaudeville.

BOSWORTH HAS NEW ACT

Hobart Bosworth, presently playing a one-act version of Jack London's "The Sea Wolf," over the Orpheum time, will have a new act next season entitled "Jes' Buck." The character portrayed by Bosworth in the new playlet will be exactly opposite to the one he is seen in "The Sea Wolf." Bosworth will give the new sketch a try-out before completing his Orpheum bookings.

TOOKER CO. WINS SUIT

The Sev Realty Corporation, of which Sol Bloom is president, brought a summary proceeding in the Municipal Court last week against the J. H. Tooker Printing Co., which, it was claimed, had failed to pay Bloom three months' rent, amounting to \$2,500.

The realty corporation, through Nathan Burkan, its attorney, asked the court to dispossess the lithographing company for non-payment of rent and to give judgment for the amount of the alleged back rent.

The lithographing company, through its attorney, George Edwin Joseph, claimed that the landlord had failed to live up to certain terms of the lease which was entered into last December, when the tenant took possession of the premises at 324-26-28 East 27th street, formerly the site of the county jail. The jury before whom the case was tried, decided that the tenant may retain the premises, provided it paid the back rent, and also allowed the tenant the sum of \$212.50 as an allowance on its claims.

"NIGHTIE NIGHT" FULL OF FUN

WILMINGTON, Del., April 17.—The new farce-comedy, "Nightie Night," which had its premier here Monday, abounds in funny situations and comedy lines.

The action deals with an innocent husband who becomes more deeply involved as he invents stories to escape from his troubles. The prolog setting was a clever novelty, a Pullman chair-car section. The acts took place in a modern apartment interior.

Jessie Busley, the pretty widow, is an agile and vivacious comedienne, and Francis Byrne, the harassed husband, does well. Ione Bright, who took the part of his wife, gave some heartily amusing examples of domestic comedy. Suzanne Morgan, as the maid, was popular with the audience. Others in the play, which was produced by Adolph Klauber, are Edward Dresser, D. Q. K. Stoddart, Marie Chambers, Burford Hampton, Malcolm Duncan, E. M. Dresser, and Stanley Stanton.

TREASURERS' BENEFIT NEAR

The Treasurers' Club of America, which will hold its thirtieth annual benefit performance next Sunday night at the Hudson Theatre, has already realized \$8,000 gross on the affair. Advertising in the program brought \$5,900, and the tickets for the occasion, which have been completely disposed of, brought an additional \$2,100. After all expenses are deducted, it is figured that the club will realize a net total of \$6,000.

Lep Solomon, treasurer of the Casino Theatre, who succeeded Harry Nemes on the arrangements committee, because of the sudden illness of the latter, announced early this week that the following performers had thus far signified their willingness to appear at the benefit. Hazel Dawn, Lillian Russell, Johnny Dooley, Blanche Ring, George Beban, Frank Fay, Sophie Tucker, Van and Schenck.

NEW FRISCO REVUE READY

SAN FRANCISCO, April 19.—The new Fanchon and Marco revue, called "That's It," will open to-morrow, Easter Sunday, at the Casino Theatre, following "Let's Go," which closes to-night after playing successfully for six weeks.

Besides having Fanchon and Marco in the cast, the new revue will have Kitty Gordon as the leading lady, being guaranteed \$2,500 a week for an indefinite period. Miss Gordon has given up her motion picture contracts for this production. She will be supported by Jack Wilson, who is making a great name for himself here.

The rest of the cast includes J. C. Mack, Lloyd Wells, Dave Lerner, Lillian Boardman, George Baldwin, and the Casino chorus known as the "Fifty Runaway Girls."

RUSSELL MACK LOSES CAR

Russell Mack, of Mack and Vincent, while playing at the Royal last week, had his automobile stolen from in front of the theatre.

DATES AHEAD

Actors' Fund Annual Meeting—Hudson Theatre, April 23.
Bronx Exposition—Opens April 26.
Treasurers' Club Benefit—Hudson Theatre, April 27.
"Take a Chance"—Columbia Students—Hotel Astor, April 28, 29, 30.
Meeting to Re-finance Brooklyn Academy of Music—April 28.
"I Love You"—Booth Theatre, April 28.
Three Plays—Duncan MacDougall's Barn, May 2.
Palisades Park Opening—May 3.
"The New Girl"—Charles Dillingham—Globe Theatre, May 5.
Theatrical Benefit to Salvation Army—Metropolitan Opera House, May 11.
Steeplechase Park, Coney Island—May 17.
Brighton Theatre Opens—May 19.
Henderson's, Coney Island—May 26.
Actors' Equity Annual Meeting—Hotel Astor, May 26.
N. V. A. Benefit—Hippodrome, June 1.

OUT OF TOWN

"Dark Horses"—William Harris—Washington, April 27.
"The Opels"—Holland, Ohio, April 28.
"The Lady in Bed"—John P. Slocum—Baltimore, April 28.
Gus Hill's California Minstrels—Canton, O., May 3.
"Through the Ages"—Comstock and Gest—Buffalo, May 5.
"Among the Girls"—Selwyn and Company—New Haven, May 8.
"The Whirlwind"—Selwyn and Company—Washington, May 11.
"Poor Little Sheep"—Selwyn and Company—Atlantic City, May 12.
American Federation of Musicians Annual Convention—Dayton, Ohio, May 12.
"Passing Show of 1919"—Shubert's Palace Music Hall, Chicago, May 14.
"Scandal of 1919"—George White—Wilmington, May 15.
"Luck"—Henri De Vries—Opens Long Branch, May 16.
"Look and Listen"—A. H. Woods—Atlantic City, May 18.
"Follies" (new edition)—Florenz Zeigfeld, Jr.—Atlantic City, May 21.
"Wedding Bells"—Selwyn and Company—Washington, May 25.
American Theatrical Hospital Benefit—Auditorium Theatre, Chicago, May 25.
I. A. T. S. E. Convention—Ottawa, Canada, May 26.
"A Pearl of Great Price"—A. H. Woods—Stamford, Conn., Aug. 12.

CLOSING DATES

"The Fortune Teller"—Republic, April 26.
"The Honor of the Family"—Globe, May 3.

WILSON GETS "TIGER ROSE"

W. J. Wilson, the American who is associated with J. L. Sacks in London, and in this country with Arthur Voegtlin, former Hippodrome producer, and who is here at present, is scheduled to sail for England May 3. He will take with him the British producing rights to "Tiger Rose," which he acquired from Belasco, and, if he can obtain it, the book of "The Velvet Lady," the musical play by Fred Jackson and Victor Herbert, now running at the New Amsterdam Theatre. Herbert's music would not be used in the London production of "The Velvet Lady," it being deemed advisable to get some other composer to compose the score.

"BLINDNESS OF YOUTH" CLOSES

"The Blindness of Youth," the Charles Emerson Cook production, in which Lou Tellegen was starred, closed its run at Providence last week. Next season it is expected that Tellegen will be seen in a new piece.

KINNEAR STRICKEN BLIND

WATERBURY, Conn., April 21.—George Kinnear, juvenile of the "Merry Rounders" company, playing the Jacques Theatre, this city, was stricken blind today. The sight of the right eye is completely gone, and that of the left almost entirely so.

B. F. KAHN

B. F. Kahn, whose photo appears on the front cover of this week's issue, is one of the best known managers and owners in burlesque.

Kahn has been successfully operating Kahn's Union Square Theatre in New York as a first class stock burlesque house for the last six years. He has also been identified with a number of other houses in and around New York. He has during his time at the Union Square had some of the best known burlesque performers working under his management. His house has never been closed, except last season when with the rest of the theatres it was closed by the lightless theatres order.

GOV. SMITH SIGNS BILL LEGALIZING SUNDAY FILMS

Law Passed After Bitter Fight in New York Legislature Permits Citizens in Towns and Cities of This State to Decide Whether or Not They Want Sunday Pictures

ALBANY, April 19.—The bill which permits local option on the question of motion picture shows and baseball games on Sundays became a law to-day when Governor Smith affixed his signature to the statute. The passage of the bill came only after a bitter fight by the reform movements. Leading the opposition were the Lord's Day Alliance and other religious orders, while the State Federation of Labor and many industrial and political organizations argued in the affirmative.

Determined to hear both sides of the question before he decided on the measure, Governor Smith called a hearing for Wednesday, and after listening carefully to the arguments presented, pro and con, signed the bill, which immediately goes into effect. Whether Sunday "movies" and baseball are to be permitted in different localities is now entirely up to the local governing bodies of the different cities and towns.

Following the announcement that he had approved the bills, the Governor issued the following statement: "After a thorough consideration of the matter, I am of the firm opinion that those members of a community who oppose all recreation on Sunday, or at least recreation permitted

by this amendatory bill, have no right, in law or morals, where they constitute a minority of a community, to impose their views upon the majority who disagree with them, and to prohibit the latter from exercising rights and privileges to which they deem themselves to be entitled, the exercise of which will in no wise interfere with the orderly and proper observance of the day of rest by those desiring to refrain from attending amusements."

Another good point of the bill, as was later pointed out by Governor Smith, is that conflicting court decisions, pending suits, injunctions and other legal matters pertaining to film shows held on the Sabbath will be cleared up.

The fact that the bill now becomes a law does not mean that Sunday motion picture shows will be permitted in the various communities without a battle. The reform movements intend to fight it out to the very end. In New York City, where the Board of Aldermen have already voiced their approval of Sunday baseball, it seems unlikely that the opposition will be able to make much headway. But there are many places where the church movements are very strong, and it is probable that Sunday amusements will be killed in numerous districts.

FOUR CLASSES FREE FROM TAX

WASHINGTON, April 19.—Regulations governing collection of the tax on admissions, soon to be issued by the Bureau of Internal Revenue, define the four classes which are exempt from the tax, when admitted free to places of amusement. They are: children under twelve years of age, bona fide employees of the place of amusement, municipal officers on official business, and soldiers or sailors in uniform. All other persons are subject to the tax, which is one cent for each ten cents or fraction thereof, of the price of admission.

If a theatre sells to a soldier or sailor a \$2 ticket for \$1, the tax is ten cents on \$1, not twenty cents on the regular price. Admissions by passes are subject to the tax. If the pass entitles the holder to a \$1 seat he must pay ten cents. The dramatic critic who occupies a \$2 orchestra chair must pay 20 cents.

The law provides the tax shall be paid by the person paying for the admission, and that places of amusement shall keep a record of the amount of tax collected.

GERTRUDE VANDERBILT SUED

Gertrude Vanderbilt, of the "Listen, Lester," show, is being sued in the Third District Municipal Court for \$100, which L. M. Rosco, an artist living in the same house with her at 200 West Fifty-seventh street, claims she owes him for reproduction of a portrait he painted of her.

Miss Vanderbilt is defending the suit through Harry Saks Hechheimer, her attorney, and claims she never ordered the original portrait, but that the artist prevailed on her to sit for an oil painting he made of her. However, she says she is willing to give the artist \$100 for the original portrait now hanging in his studio, but refuses to pay \$100 for a reproduction used for newspaper purposes.

NEW DANCE ACT COMING

Charlotte Kay is producing a new dancing act with songs, which will open out of town next week. It is known as Chalner, Melba and Madelon.

Chalner was formerly a member of the dancing act of Chalner and Du Ross Sisters and Madelon recently left the De Wolf Hopper company of "The Better Ole." Ivan Tarasoff is directing and setting the dance numbers, and Fred Whitehouse and Murray Mencher have written the special songs.

FRIEND OF THEATRE FOLK DIES

PATERSON, N. J., April 18.—Max Cohen, owner of the Cozy Corner Hotel, opposite the Orpheum Theatre, here, died at his home this week after a ten day's illness. Cohen had a wide circle of friends in the theatrical profession, as he had formerly conducted the hotel opposite Miner's in the Bronx, when it was at One Hundred and Fifty-fifth Street and Third Avenue, now known as Kinney's Hotel, and had also run the Raleigh Hotel at Broadway and Twenty-first Street. He was 56 years old and is survived by his wife and two daughters. The funeral was held on April 20.

FERRARI SISTERS FORM TEAM

The Ferrari Sisters broke in a new dancing specialty at Proctor's Newark last week, and after another week or so in the suburbs will bring the turn into New York for a showing. One of the girls was formerly of the team of Natalie and Ferrari, and the other did a single. The girls, although sisters, and in the show business for years, have not worked together heretofore. Paul Durand is handling the act.

NEW PLAYLET TO OPEN

"Leave It to Me" is the title of a new farce playlet by Ray Carol Kaplan which is being produced by Henry O. Falk. It is scheduled to open next Monday, out of town, with the following players in the cast: Jeanne Neilson, Georgette Du Parque, Daisy Atherton, Klock Ryder.

"GIRLIE" BREAKS IN NEW TURN

Lola Girlie, for several seasons half of the Bankoff and Girlie combination, has framed up a new dancing specialty which will be billed as Lola, Gardier and Company. It is a dancing act and carries four people—three girls and one man.

DERMOTTI & CLIFFORD SAIL

Dermotti and Clifford, who have just finished a tour of B. F. Keith time, sailed today (Wednesday) on the Rotterdam for France, where they are to appear for the Overseas Theatre League.

LLOYD AND PERCIVAL OPEN

Al. Lloyd and Walter Percival opened for a tour of the Orpheum time on Monday at the Orpheum, Oakland, Cal., with the act formerly done by Aveling and Lloyd.

PLAYERS TO HAVE THEATRE

SAN FRANCISCO, April 19.—The Maitland Players, who finished a successful season in the Colonial ballroom of the St. Francis Hotel, last week, are to have their own theatre for next season. The new house will be built on Stockton Street, between Sutter and Post.

The project is being financed by the backers of the organization—J. A. Britton, Mrs. A. A. Moore, Jr.; Mrs. J. H. Casserly, Jesse W. Lilienthal, John I. Walter, Major Mark Gerstle, E. P. Baker, H. P. Bee, Richard Hotelling, J. G. Wiel, W. F. Wilson, Edward Brandenstein, and Edgar Walton.

LADY DUFF GORDON SETTLES

Muriel Ridley last week received \$1,500 from Lady Duff Gordon to satisfy a judgment for that amount. Some years ago, Lady Gordon, who is Lucille, Ltd., put out a number of fashion acts in vaudeville. Miss Ridley was engaged to play in one of them and was to receive a salary of \$50 per week, for thirty weeks. She sued for the entire salary for this period and won her suit.

CHANGES ON BILLS

Two acts were out of the bills in Keith houses in New York this week due to illness, Sylvia Clark being unable to appear Monday at the Alhambra because of a sore throat, and Haig and Lockett being out at the Palace, due to the illness of Miss Haig. Sylvia Clark was replaced at the Alhambra by Charles Olcott, and Billy Gibson replaced the Haig and Lockett act.

SIDNEY DREW LEFT ALL TO WIFE

The late Sidney Drew's will was filed in the Surrogate's Court last week. The document was one written on an ordinary sheet of blank paper and leaves all to Mrs. Drew. The will was executed on May 1, 1915, and the witnesses were Grodo O. Groebe and Kathleen Bruce. No petition was filed with the will.

HASN'T FORGOTTEN PROVIDENCE

PROVIDENCE, R. I., April 21.—It is rumored here that George M. Cohan intends to build a handsome theatre in Providence, the city of his birth. The fact that Cohan has had several conferences with leading real estate men lends color to the truth of the report.

PAVLOWA SAILS FOR RIO

Anna Pavlova sailed for Rio Janeiro last week, together with a ballet of fifty-two, and musicians. She will be seen for two months in Rio Janeiro, two months in Buenos Ayres and will then sail for London.



T. ROY BARNES

This well-known comedian, who recently closed in "See You Later" and was featured in "Katinka," "The Red Canary," "The Passing Show," "Yours Truly," "After the Ball" and other successes, is under exclusive contract to Chamberlain Brown.

"MARY, BE CAREFUL" IS FAIR

PITTSBURGH, Pa., April 21.—"Mary, Be Careful," a new play by Wm. Anthony MacQuire, was given for the first time tonight at the Pitt Theatre before a capacity house. That it will do after it undergoes some changes was the consensus of opinion. The play is a production by G. M. Anderson.

The author, in presenting the new play, essays to give his audience a touch of melodrama and a bit of humor. The play deals with the struggles of Mary, a charming country girl who is taken from her country home, from the side of her father, to New York by her brother to aid him to make good on the stage. Finding himself broke, he sells his sister to a worthless rich fellow. But fortunately everything ends all right when in the final scene she becomes betrothed to her sweetheart of schooldays, who had followed her to New York and rescued her from its pitfalls.

The first scene is laid at the home of Mary's father, Candor, New York; the second in the professional office of the Ragtime Music Co. in New York; the third represents a room in an uptown boarding house, and the fourth finds Mary home with her father again all safe and sound.

The portrayal of Mary by Gladys Hulet was a fine bit of acting. She plays the part of the sweet, unsophisticated country girl in a convincing manner, and it was her clever acting which carried the play through. She won the audience the moment she made her appearance on the stage. The cast is a large one, but some of the characters could be eliminated without impairing the production and might improve it. The role of Dick Warren, Mary's brother, who takes her away from home, as played by Jay Velie, at times was unconvincing.

BORDONI GETS SEVEN WEEKS

Irene Bordoni and Lieutenant Gitz-Rice, who opens this Thursday in Newark in a new singing and piano act, have been booked for a seven weeks' tour of the Keith Circuit following their Newark engagement, their salary being \$1,500 a week. Of this amount, Bordoni will receive a major portion under the contracts arranged by M. S. Bentham, their booking agent.

Next week the pair open their big-time engagement in Keith's, Washington, opening here at the Palace the following Monday.

After the seven weeks' engagement, Bordoni will go to Paris, returning to this country the latter part of next August to begin rehearsing in a new comedy in which she will be starred by Ray Goetz, her husband. The play is scheduled to open here next September.

"RAG PINAFORE" WITHDRAWN

The syncopated version of "Pinafore," produced originally as a program number for a recent Friars' Frolic and later taken over for vaudeville by Henry Bellit, has been withdrawn by the latter after a week of out-of-town showings. The act, according to Bellit, although a knock-out before a "wise" audience, such as might be found in the best type of Broadway houses, is not at all suitable for the smaller burghs, like Jamaica, Plainfield, etc., and it is shelved for good, as far as he is concerned.

MANNY GRABS SAMMY AND MOE

J. F. Manwaring, manager of the Lights baseball team, has signed up Sammy Smith and Moe Schenck to play with his aggregation of re-ported home-run slammers this summer.

HARRY WARD TURNS AGENT

Harry Ward has branched out as a vaudeville promoter, furnishing material for the Loew and Fox circuits. Ward, who was formerly with M. S. Bentham, is doing business from Abe Feinberg's office in the Putnam Building.

"LUCK" BEING RE-WITTEN

Henry De Vera, who had a play in rehearsal called "Luck" has had it rewritten after a long period of rehearsal, and will soon begin rehearsing the new version.

VAUDEVILLE

NAZARRO CASE HEARD BY COURT

DECISION IS RESERVED

The contest of Nat Nazarro and his wife to determine which of the two will have the final custody of their foster son, Nat Nazarro, Jr., and their three-year-old daughter, Dorothy, began last week before Supreme Court Justice Hotchkiss, in chambers and, after lasting for three days, was adjourned with the Justice reserving decision. During the proceedings many witnesses, including Joe Shea, Lew Leslie, Dan Hennessy, William B. Friedlander and others, were called by Harry Saks Hechheimer, Nazarro's attorney, to show what he had done to develop the boy as a performer.

When Mrs. Nazarro, who on April 2nd began an action for separation against Nazarro on the ground of cruelty, arrived, she told the court, through affidavits, that she and Nazarro were married in July, 1909, and adopted the boy over whom they are now quarreling, when he was about seven years of age. For a time they worked in an acrobatic act together, she swore, and then charged that her husband began to treat her cruelly, alleging that on one occasion while they were playing the Lincoln Square Theatre, in 1916, he had struck her so violently that she became unconscious and had to be carried off stage.

In 1917, at the Gayety Theatre, St. Louis, he struck her again, she stated, the blow striking on her right ear and making her deaf for several months. She had him arrested, she stated, and, upon his promise to behave better, the court allowed him to go unpunished. Some time later, though, he repeated the cruel treatment while playing Ramona Park, Grand Rapids, she stated, and in fact continued that sort of treatment until March 5 last, when he beat her in a room at the Hotel St. Margaret and threatened to kill her. On that occasion, she became senseless and her body was black and blue from blows which he administered in the presence of her mother and children, she charged.

This attack, Mrs. Nazarro swore, took place at 2.30 in the morning and was carried on until the night clerk of the hotel, Frank Rediker, came to the room and made him desist. Nazarro and she have been parted since January 1, she stated, since which time she has been dependent upon friends for whatever funds she needed, he refusing to contribute to her support, she charged. She says she owes the hotel \$65 for room rent and \$10 borrowed money.

Regarding Nat, Jr., Mrs. Nazarro stated that the boy gets a salary when he works of \$250 weekly, but that the elder Nazarro will not allow him to retain any of it for his own use, and has beaten him a number of times.

Nazarro, in his plea to the court for the custody of Nat, Jr., also asked for the custody of their daughter Dorothy, three years old. Mrs. Nazarro stated, however, that the child was awarded to her by the Juvenile Court of Kansas City and that the child is now with her mother, Mrs. Lulu Happy, in Kansas City.

In an accompanying affidavit, Nat, Jr., whose right name, it seems, is James Edward Isaacson, states that Nazarro treated him cruelly and asks to be placed in the custody of his mother because she had always treated him kindly.

Shortly before the boy went to live with his mother, he was in an act called the Atlantic Fleet Jazz Band and the affidavits of a number of sailors in the act were attached to those of Mrs. Nazarro. One of them, Frederick De Wein, who

played the horn in the act, testified that on March 31, when the act was playing the City Theatre, he saw Nazarro slap Nat, Jr., on the face and that he frequently threatened him. He said the elder Nazarro took all the lad's money and when the latter asked for small sums, they were refused.

Harry L. Lynn and Will Lewin, drummers, James Hickman, trombone player, Charles Punderville and Paul Iverson, clarinets, all supported De Wein in his statements.

NEW ACT HALTED AGAIN

Grace Sybil Meehan, who came to the United States from England some weeks ago to rehearse an act written by herself, and which she had presented abroad, entitled "The Doctor of Brooklyn," is encountering considerable difficulty in getting the offering started. It was to have opened at Proctor's 125th Street last Friday night, and all was, apparently, in readiness when, for the second time, she was forced to call it off.

About three weeks ago Miss Meehan put the act in rehearsal at Unity Hall, with Florence Stewart, Alice Irwin and George McCormick Beaton in the cast. They rehearsed for a week, when Miss Irwin and Miss Meehan had a falling out. After a verbal battle the former left the cast. Florence Stewart then left the cast because of illness, and, to cap it all, the principal became ill. The act then stopped rehearsing, after which, with Agnes Earl and a Miss Coats replacing the Misses Stewart and Irwin, the act again began rehearsing. With the opening date approaching, everything appeared to be in readiness, when the English actress determined to eliminate Miss Coats from the cast. Beaton, who is a personal friend of the latter, is reported to have then announced that if she left the cast he would also go, which he did. Miss Meehan had been ready to replace Miss Coats, but the sudden departure of Beaton caused her to cancel the Friday night engagement and again go in search of talent.

FORM NEW SINGING ACT

A new singing and dancing act, consisting of Grace Bird, Frank Bernard and Gertrude Hornidge, will open the latter part of this week. The members of the cast are erstwhile players in "Yesterday," Reginald De Koven's newest musical play produced by the Shuberts, which opened March 10 in Wilmington and closed March 29 in Washington because the Shuberts were dissatisfied with the principals. The play will be presented again by the Shuberts the early part of next September with a new cast.

BENTHAM HAS A BAND

Eugene Mickell, who was one of the bandmasters of the old 15th regiment and retained such a position when it became the 369th, will head a large band to go on tour, together with the company of singers and dancers. M. S. Bentham is managing the tour and J. Rosamond Johnson, of Cole and Johnson, also is interested. Most of the players will be members of the 369th regiment.

THOR GOING WEST

M. Thor will leave shortly for the West, accompanied by Mrs. Thor. He will make the trip by automobile. While he is away Jack McClellan, who has been identified with him for some time, will have charge of the office.

OFFER ERROL 40 WEEKS

Leon Errol has received an offer to tour the Orpheum Circuit for forty weeks. He is now appearing in the Hippodrome Revue in London.

JOSIE COLLINS MAY RETURN

M. S. Bentham is negotiating for the New York re-appearance of Josie Collins. Miss Collins is now in London, Eng.

ACTOR HELD ON CHARGE OF ASSAULT

BROUGHT BACK FROM SYRACUSE

William Shaw, whose right name is Schor, of the singing and dancing act of Lang and Shaw, was arrested in his dressing-room in the Temple Theatre, Syracuse, last week, spent a night in a Syracuse jail in default of \$1,000 bail, was brought to New York and spent the night in jail here, and when he was arraigned in the Washington Heights Magistrate's Court last Thursday morning was found guilty of disorderly conduct by Magistrate Groehl, who suspended sentence.

Frank Kay, erstwhile manager of the Lang and Shaw act, caused Shaw's arrest in Syracuse. He charged that the performer assaulted him on West 122nd Street the previous week, after he had served him with a summons to appear in the Jefferson Market Court, where Kay had complained that the performers were unlawfully retaining property and money belonging to him.

After the alleged assault, Kay went to the Washington Heights Magistrate's Court, where he complained of the assault and Magistrate Groehl issued a warrant for Shaw's arrest. In the Jefferson Market Court, on April 14, the day Shaw was required to appear in accordance with the summons served upon him two days earlier by Kay, he failed to respond, but was represented by David Steinhart, his attorney, who explained to the Judge that Shaw was out of town and asked for a two weeks' adjournment, which was granted.

Still, Kay had the warrant on the assault charge. So, accompanied by Officer John McGinty, of the Washington Heights Court Warrant Squad, whose expenses he paid, Kay journeyed to Syracuse, where Lang and Shaw were playing the first half at the Temple Theatre and arrested Shaw in the dressing-room of the theatre just as the act was getting ready to go on.

In the various courts here, Kay charged that both performers, who are under a three-year contract to him under which he pays them \$50 a week each, net, failed to turn over money they had collected for him as agents. They were receiving \$125 a week for the act which Kay arranged and booked, after he had taken the performers from the Alamo Cabaret on West 125th Street last February, where they were splitting \$70 a week as entertainers. Kay says he paid \$35 for the act's photos, \$15 for orchestrations and \$40 more for incidentals, a total of \$90, which the performers failed to return to him, besides the money above their guaranteed salary and expenses which they had been receiving during the last four weeks. Kay's expenses for arresting Shaw in Syracuse amounted to \$65, he says.

Anyhow, after Shaw's sentence had been suspended by Magistrate Groehl, the parties got together in the court room and settled their differences. The performers paid Kay \$375 in cash, and he released them from their written agreement with him.

JEFFERSON HAS NEW MANAGER

William B. Hill has been appointed manager of the Jefferson Theatre, on East Fourteenth street, succeeding Thomas Rooney, who is reported to be going into the booking business.

Hill, since last December, has been superintendent of the Jefferson, in addition to which his duties made him a sort of assistant manager. Rooney, who was formerly in the booking business, was appointed manager of the Jefferson by B. S. Moss last January.

WHITING FILES COUNTER CLAIM

Whiting and Burt have filed a counter complaint to the one made against them last week by Newhoff and Phelps and have asked the N. V. A. to go into the matter thoroughly and clear things up so that all chances of future misunderstanding will be eliminated. According to George Whiting Newhoff and Phelps are using his business and pantomime with the Chinese number they are now doing.

Newhoff and Phelps, on the other hand, contend that Whiting and Burt's Chinese song infringes on a similar number that Wm. Friedlander gave them. The N. V. A. is trying to solve the puzzle and will have both of the parties to the controversy explain further this week.

SHOW BECOMES ACT

"Frocks and Frills," the so-called musical show which played at the Standard Theatre the week of March 10 last, is now being used as a small time vaudeville act, and is at present playing over the Moss Circuit.

At the Jefferson, where the act played last week, it was known as Tommie Allen and Company. Tommie Allen was the chief principal when the act played as a show, and she continues as such. The act plays full weeks in the Moss houses, playing half of the old show during the first half and the second half of the show during the last half. John Kernan, of Baltimore, owns the act.

CONDENSING "THREE TWINS"

"Three Twins," the piece in which Besie McCoy starred more than a decade ago, has been condensed and will be presented in vaudeville by Henry Bellit, who wrote the shortened version. The offering has a cast of fifteen people, seven principals and a chorus of eight. Roger Gray, of "The Royal Vagabond" company, is putting on the dance numbers and Charles Dickson the book. The turn will open out of town Monday.

PEMBERTON TO PLAY VAUDE.

Stafford Pemberton will play vaudeville with a new dancing act which he now has in rehearsal. He will be assisted by Lillian Daley and Dorothy Lee and will present some new dance ideas which he has just brought from Europe.

RANDALL TO GO TO LONDON

Arrangements are being made for the appearance of Carl Randall in the next London, Eng., Hippodrome revue. Besides playing a leading role in the revue Randall may assist in its staging.

HAS NEW GIRL ACT

"Listen, Louis," is the title of a new girl act which M. Thor has just produced. It has eight people, two principals, Donald Curry and Ben Reed, and a chorus of six. It is booked to play Philadelphia for seven and one-half weeks.

DEMPSEY BACK ON THE JOB

Paul Dempsey has been discharged from the army and has resumed the post formerly held by him in the Wilmer and Vincent offices in the Family Department of the Keith Exchange. He was with the 27th Division.

"A BABY VAMP" COMING

"A Baby Vamp" is the name of a new playlet by Eugene West scheduled to open out of town this week. Sally Cohan and George Larsen are to be the featured players, assisted by J. R. Armstrong.

MADISON GOING WEST

James Madison will leave for San Francisco on June 1 and will stay there until Aug. 25. He will open an office in the coast city. His New York office, meanwhile, will remain open.

VAUDEVILLE

COLONIAL

Preceding the first act, Manager Egan informed the audience that spectators who did not like certain acts sometimes showed their disapproval by showering pennies and other objects at the performers. He asked the patrons to kindly refrain from employing these methods and not applaud if the act did not suit, explaining that it was almost impossible to arrange a weekly bill with nine or ten acts that will meet with the approval of all present. Mr. Egan was roundly applauded and, throughout the show, the upper portion of the house behaved well.

It was necessary to rearrange the program to get the proper running order and the Bush Brothers, billed to open, held the closing spot, with "the Concert Revue" opening. Eddie Carr and company did not appear, and The Ward Brothers substituted.

"The Concert Revue" opened after the pictures. The revue consists of Margan De Verem, Marvella Armand and Grace Taylor, who have arranged a program consisting of classical and popular music that was well delivered. The tall lady sang two comedy songs that were nicely put over, and the other two played violin and cello. The encore should be dispensed with, as the act ran too long.

McMahon and Diamond, with Ethel Rosevere, stopped the show with an excellent array of dancing and singing. Miss McMahon, as the rag doll, was tossed about the stage by Diamond, and the audience wondered what prevented her from breaking her bones. Diamond uncovered a series of "hock" steps that are wonders, and Miss Rosevere sang two numbers which hit the mark. The act is splendid in every respect and was a riot.

Ward Brothers, one an "English Johnnie," and the other working straight, won numerous laughs with their gags. The whispering number was a scream. The boys sing well together and their yodel bit won a big hand. A song in the early portion of the act would not be amiss.

Clifton Crawford opened with his well known "picture" satire, then another story, and finished with a rhythmic dance that closely resembled the "doctor shop" bit in George White's act. Crawford is a wonderful performer and scored solidly.

"The Rainbow Cocktail" is prettily staged and has an excellent support company who work every minute. Walter Lawrence carries the burden of the miniature musical comedy and scored individually. Six girls are in the cast, all doing well. The act is sure fire and won a big hand.

The Victory Loan drive went on during intermission.

Dolly Connolly is a favorite at the Colonial and, although suffering from a cold, rendered her numbers in an effective manner, with Percy Wenrich accompanying at the piano and singing an Irish comedy number of his own composition. Miss Connolly sang five numbers, ranging from "blues" to ballad and won a big hand with each.

William Gaxton and company in "The Junior Partner" gained many laughs, due to Gaxton's personality and comedy-line reading. Several bright lines have been added since last reviewed at the Riverside. The act has thus been greatly improved since its initial New York presentation.

Van and Schenck won the honors of the afternoon, although it was 5.20 o'clock when they appeared. Other two-men singing acts could follow the style of Van and Schenck and benefit thereby. The boys sang their numbers to perfection and not a person left while they were delivering their vocal wares. They stopped the show completely.

Bush Brothers closed and did very well, considering the lateness of the hour. The acrobatic feats and trampoline stunts were accomplished with merit. The "bean" bit is a trifle overdone, but the balance of the act is there a mile. J. D.

VAUDEVILLE REVIEWS

(Continued on page 10)

PALACE

Emma Haig and Lou Lockett were out of the bill at the opening performance on Monday and were replaced by the Billy Gibson honeymoon sketch.

The Pederson Brothers opened the show with some well executed tricks on the flying rings. The comedian of the act accomplished the difficult feat of arousing some real laughter by his antics.

Low Reed and Al. Tucker, violinists, did well with a well arranged repertoire of popular and standard compositions. There is just enough comedy in the act to relieve it of musical monotony and the boys finished with a hit to their credit. They will be further reviewed under "New Acts."

Billy Gibson and Marie Connelli had considerable difficulty in getting started with the familiar Niagara Falls honeymoon sketch, which has been seen in this house on several occasions. Neither Gibson nor Miss Connelli seemed sure of their lines, and several of the comedy situations were also lost. The act picked up well toward the close, however, and received considerable applause at the finish.

Leo Donnelly, whose war history was told on the screen before he appeared, scored one of the applause hits of the bill with some well told war stories and recitations. The first half of his act, which deals with prohibition and the coming dry condition of the country, could all be eliminated with profit, for not only has the greater portion of the material been heard many times before, but some of it is really ancient. "Washington, last in the American league," dates back to the days when Clark Griffith was twirling for the White Sox. The war portion of the act, however, pleased immensely, and Donnelly went over for a hit.

Orth and Cody, for some reason, went on in street clothes, but this handicap was easily overcome and their clever songs and sayings were one of the bright spots on the bill.

Mlle. Dazie's dance revue, finely costumed and mounted, and excellently presented by the talented dancer, Constantin Kobleff, Ed. Janis and four clever dancing girls, was excellently received. A big improvement, however, could be made by a rearrangement of the dances. At present the middle portion of the act is the strongest. Dazie's wonderfully executed toe dance is the big feature of the act and the strongest applause winner. Janis' eccentric, which followed, is also good, but the aeroplane number, in spite of its attractive costuming and fine execution, does not keep up the fast pace set by the preceding numbers.

Bert Melrose got a score or more of big laughs by his clowning with the tables. He had his audience gauged to a nicety and built up his clowning antics cleverly, ending with the fall from the tables.

George Whiting and Sadie Burt, with a new song repertoire, scored the artistic hit of the entire bill. With voices which could at best be called but fair, the couple rendered each number in a manner so artistic as to make of it a real gem. "Say It Again" started the act off excellently, the "Chinese Blues" was an outstanding novelty, while "Sleepy Head," "You Can't Have the Key to My Cellar," and a new wedding duet called "Here Comes the Bride" were all applauded to the echo.

Eva Tanguay, back at this house after over a year's absence, found the next to closing spot a difficult one. She rendered a repertoire of special numbers with one or two of her old favorites brought in by request. She will be further reviewed under "New Acts."

The Act Beautiful, a collection of posing horses and dogs, closed the bill. W. V.

RIVERSIDE

Ralph Lohse and Nana Sterling, in a well put on trapeze act, opened the show and did well with some fast and cleverly executed athletic feats.

Maurice Burkhart, on second, had all sorts of trouble with the Joy end of his "Joy and Gloom" offering. The act is made up of special and published songs, with an imitation or two thrown in for good measure. One was that of Sam Bernard; it surely was not a joyful one, and at once demonstrated that imitations are not Burkhart's strong forte. More songs of the type of "Friends" and "Oh! How She Could Sing," both published numbers, will strengthen the offering, which in its present shape is far from satisfying.

Bobby O'Neil, assisted by Evelyn Keller, has a little dance offering which carries the billing of a "Song and Dance Elopement." The young couple will never escape from the father's house unless the act is speeded up in nearly all of its departments. A song about a battleship is terribly long, and sung in the slow, draggy manner adopted by O'Neil brought the act to almost a dead stop. Speed from beginning to end is needed in this act.

James Watts, assisted by Rex Storey, scored the laughing hit of the show with some cleverly put over bylesque bits. Watts is a clever performer, and his burlesque bits of the grand opera soprano and the classic dancer provoked roars of laughter.

Maud Lambert and Ernest Ball closed the first part of the show to great applause. The talented couple are big favorites with the patrons of this house, and they could have remained on twice their allotted time. Ball was in better voice than when at the Palace recently, and he put over his songs with fine effect. The new ballad, "You're Making a Miser of Me," looks like another Ball success, ready to take its place with the already long list of song hits written by this clever composer. A medley of his old song successes commencing with his first hit and extending to his last popular composition was received with great applause. Miss Lambert, in excellent voice, sang a number of well rendered selections and wore some particularly attractive gowns. The appearance of the act would be greatly improved if Ball would wear dress clothes. With Miss Lambert so finely gowned, the composer, in his business suit, was just a little out of the picture.

Julius Tannen opened after intermission, and with some new and up-to-the minute chatter and stories pleased the big audience immensely. Tannen's act sparkles with clear cut humor, every point of his stories is brought out with ease and effectiveness and there was not a dull spot in the entire offering.

At the conclusion of his act he took up the Liberty Bond sale and disposed of \$50,000 worth of the Government securities.

"Hands Across the Sea," a big singing and dancing revue, held the stage for nearly half an hour. Finely staged, expensively costumed, and with melodious songs and well executed dances, cleverly arranged, the big revue is a fine attraction.

Marie Dressler did not get on until after 11 o'clock, and the comedienne cut her act in half. The slow portion heard first at the Palace several weeks ago was discarded entirely, and as a result her act is a far better attraction. The comedy recitation which tells of the soldier stationed in Washington during the war and who found himself to be the only private in a city crowded with officers, continues to be the comedy hit of the act.

Jeanette Hackett and Harry Delmar in a well put on dance offering, closed the show. W. V.

ROYAL

Monday afternoon saw the seats full and all standing room occupied. Kinograms were out of the bill to make room for the Victory Loan speaker, who took up twenty-five minutes.

The Aerial De Groffs opened with a fast trapeze and flying-ring act. The team has a variety of thrilling feats which they perform excellently.

Chris Richards did not do very well in second spot. Richards has the personality to put over a corking big time act, but his present material, exclusive of the dancing, is hopelessly three-a-day stuff. His eccentric dancing is dandy and puts him in the foremost ranks of dancers of that style.

Will J. Ward and his Five Symphony Girls, consisting of Frances Holcombe, Jeanette Leavitt, Agnes O'Connor, Julie Ballou and Jean Dennick, found the third spot all too easy. The five girls played on as many pianos, and occasionally Ward played the piano. They started with a medley of popular songs and then the girls delivered vocal solo numbers. Ward put over a number of songs and the house couldn't get enough of him. Wellington Cross, who is on the bill, put in some comedy by joining one of the girls in a song and imitating her while she did a dance. This called for an encore for both. The act went off with a dandy closing number in which one of the girls sang while Ward put in a bit of piano comedy.

Bernard and Duffy were brought from the opening position on the second half and Stuart Barnes put into their place. This team has an ideal act for the bunch which gathers here. All an actor has to do is to shake himself once and whisper "shimmy!" and the house goes into an ecstasy of delight. And when it comes to doing the shivery dance, Bernard is all there. Duffy handles the piano very well and put his jazz solo over for a big hand. His eccentric dance at the end of the act also went over well. The boys gave a dandy account of themselves and not until Felix Bernard thanked the audience for the use of the hall were they allowed to leave.

Marie Cahill started nicely with her patter, but on the phone bit, which is really the cleverest part of her act, found the going hard. Any artist who has material that is clean humor and requires a little brain-work on the part of the audience will find this house tough going. Those in the gallery did not think her capable of putting her act over and started to assist. She therefore cut the phone bit short, delivered a few songs and went off to big applause, most of which came from those in the orchestra.

Stuart Barnes opened the second half with a few remarks about the Victory Loan, as the speaker had preceded him in the intermission. He delivered his marriage and prohibition patter in a laughable manner and put over a few songs. Barnes did not use the "cellar" number, with which he scored well recently. His old "single" bit sent him off to a fair hand. He could have scored much better, but made the mistake of staying on too long.

Gibson and Connelli took one of the biggest hands of the bill with "The Honeymoon," by Aaron Hoffman, and were not permitted to leave until Gibson made a curtain speech. The skit tells about a newly-wed couple who had gone to Niagara Falls on their honeymoon. After being nagged to death by his wife, the young hubby makes a declaration of independence, which he wins.

Wellington Cross held the closing position better than any artist in this house for a long time. Not only did he hold the house, but the people kept him giving encore after encore. He pulled Will Gibson out with him in one and put over some comedy with him. He also tried a number of imitations, which he did in a farcical manner, and kept the house laughing every minute he was on the boards.

G. J. H.

VAUDEVILLE

ORPHEUM

The Mirano Brothers opened the bill with an acrobatic novelty that won them considerable applause. One of them performed a number of feats on a trapeze suspended from what represented a steel girder which wobbled round upon a platform. The most sensational feat was the one where he hung from the trapeze with one foot while it was swinging round at a high rate of speed. The offering is a thriller and well deserved favor.

Francis Renault, styled "The Parisian Plate," sang several ballads in a soprano voice and surprised the audience when he suddenly removed part of his feminine attire and put over a bit of comedy. Renault is a capable woman impersonator. His appearance and voice, coupled with his graceful bearing, are most deceptive. The careful observer may note the spelling of his first name at the start, but his performance will make almost anyone believe he is a woman.

Charles O'Donnell and Ethel Blair offered their little skit, "The Piano Tuner," and the antics of the former had the crowd in a continual uproar. O'Donnell tumbled and rolled over the stage in a manner that drew howls of mirth. At the finish, he placed a ladder on top of a piano, and, after rocking it to and fro until he aroused the audience to a high pitch of excitement, took a fall backwards. As a slapstick comedian O'Donnell ranks with the best in vaudeville. Miss Blair assisted well.

Yvette Rugel sang several melodies in a pleasant soprano voice and won encores. With a better knowledge of singing, she could use her splendid voice to even better advantage, for it has many pleasing qualities. That she is so successful, in spite of the fact that she does not make the best of her voice, speaks well for her showmanship. Albert E. Hockey accompanied upon the piano and rendered a solo in fine fashion.

"Not Yet Marie," a musical comedy tabloid which ran for about thirty minutes, won favor, closing the first section of the show. William Edmunds, Edward Buzzell, Peggy Barker, Mary Donohue and John Hall, respectively, in the roles of Bambino, George Keith, Julia, Marie and Signor "La Rose," together with a chorus of eight gave a most creditable performance. The offering is beautifully costumed and neatly set. It has variety, comedy in abundance, several good dance numbers and catchy tunes. There is one gag used that, although the audience seemingly took no offense at it, should be omitted, for it is distinctly vulgar. Otherwise the tab, despite its long running time, will please.

Dickinson and Deagon, the latter playing a kid part, went on after intermission and scored a solid hit with some nonsensical patter that hit the right spot. Gracie Deagon is a clever little comedienne and Dickinson does his work excellently. The duo departed to great applause and could have remained on much longer.

Robert T. Haines and Company, two men and a woman, presented a little playlet by Lieutenant Robert Garland entitled "The One Way Out," and were well received. The three acted fairly well, although the delivery of some of the lines can be improved. The sketch is a timely one and will hold interest anywhere. The woman member of the company held her end up excellently and should have her name upon the program.

Frank Fay scored one of the big hits of the bill with a collection of songs and stories. Dave Dreyer accompanied him upon the piano and assisted somewhat with some of the patter. Fay is a personable chap, a clever entertainer and has material that allows him to make the best of his talent. A comedy number toward the beginning of the act, a parody on the well-known "Face on the Bar-room Floor," went especially well.

Maria Lo closed with a posing act that held the crowd in well.

I. S.

VAUDEVILLE REVIEWS

(Continued from page 9)

ALHAMBRA

The Gerald, man and woman, presented a very meritorious musical act. They opened with a number on the cello and violin which they followed with a banjo duet. For their feature, they played on thirty-four mandolins, the arrangement of the instruments being similar to the keys of a piano. Three numbers on these instruments sent them off to rounds of hearty applause, but in spite of the insistence of the audience they refused to take an encore. The Gerald dress as Gypsies and work in two with a special setting representing a Gypsy camp.

Ann Ford and George Goodrich, in "You Can't Believe Them," scored one of the big hits of the first half of the bill. The skit is based on those men who deceive women and the women who deceive men. They start with the courtship days and follow with the newlyweds and the couple married one year. The story of the skit they tell in song, doing a little dancing during the act and finishing with a dance.

Harry and Emma Sharrock presented their second-sight act in the form of a skit which they call "Behind the Grand Stand." They work in one before a special drop, which represents the back of a grand stand of a country fair grounds. They enter and Sharrock puts up a little canvas booth with signs on it reading "Mme. Zaza, palmist." Then they start a ballyhoo. Up to this point, the patter has been all comedy. Miss Sharrock, standing on a box, then blindfolds herself and turns her back to the footlights and her partner goes into the audience, going up one aisle and down another, getting various objects from persons in the audience, which Miss Sharrock names from the stage. They are among the quickest workers in their line, and the applause they received was a veritable ovation.

Charles Olcott presented a song and pianologue and was so well liked that he had to respond to an encore. He opened with a song to the accompaniment of the orchestra. Then, seated at the piano, he gave a burlesque on a comic opera, in which he sang the various numbers of the principals and chorus.

"Too Much Married," a musical tabloid closed the first half of the bill and won much favor. The company is headed by Ethel Corcoran and Neil Moore, and includes Isabelle Winlocke, Jeannette Despres and a chorus of eight. This tab is somewhat of a novelty in that it tells a well defined story of a young man who, in order to get money from his wealthy aunt, has told her he is married and has three children. Aunt pays him an unexpected visit and in his effort to get a wife he proposes to one girl and, when she turns him down, hires another to pretend to be his wife. The girl relents and, when Aunt appears, pretends to be the wife, and thus two wives confront the aunt. Matters are finally straightened out, and the young people get the aunt's blessing.

Miss Corcoran and Miss Winlocke were the best of the principals.

Kate Elinore and Sam Williams scored heavily in their act, "A Reel of Real Fun."

Amelia Stone and Arman Kaliz, assisted by Paul Parnell at the piano, won great favor for their singing act. They rendered six songs in all.

Moss and Frye, two colored boys, proved themselves to be good comedians and singers and were called on for an encore. The boys have a well constructed act of good material and they got the most possible out of it. Their work drew laugh after laugh during the act, which scored a big hit.

Catherine Powell closed the bill with her dances, and scored her usual good success.

E. W.

AMERICAN

The Harlequin Trio opened the bill with a number of dance novelties. The two men of the trio started with a song, dressed as bell-hops with Harlequin make-up, and came up from the audience. A dance by the two followed the end of the song and was well done. The girl then joined them for the next dance, which was supposed to include a number of tableaux. This number has much room for improvement. The girl filled in between the rest of the dances with a number of songs, which, although she has no voice to speak of, were delivered cleverly, and pleased.

Honey Hurst started her song cycle with a number on vaudeville. A "Dixie" number followed, and went well. The other numbers were fairly well delivered. Her voice, however, changes to at least three different keys in one song.

The Romas Troupe, consisting of six men, did well with an acrobatic offering. The act has a variety of tumbling, acrobatic and strong man stunts, all of which are put over in a snappy manner. Some comedy, which is good for a few laughs, is injected into the offering and helps a bit. They have a fast finish in which the entire company goes through a variety of spinwheels and some thrilling handspring work.

"Her Only Chance" proved to be a pleasant comedy double, with the male member of the team acting as a "plant." The girl started the act by coming out, and was sent off stage by the orchestra leader, who told her to wait for her music. After the orchestra had vamped a few times, she entered and announced that she was taking the regular actor's place, as he was ill. She then put over some good comedy with the orchestra and a stage-hand. Most of the act was rendered by herself and, toward the latter half, the "plant" started to roast her from the audience. After the usual argument he came on stage and told her he was the actor whose place she was taking. Some comedy dancing followed the patter. The end of the offering is weak compared to the good start she made, and should be changed to something with a punch.

The Great Howard, the ventriloquist, still uses most of his dentist material and the telephone flirtation bit. The work with the two dummies, who are supposed to be soldiers, is great stuff, but Howard goes a bit too strong on the cuss-words, despite that fact. The soldiers and sailors in the house were the ones who enjoyed the offering most, as the main part of the patter between the dummies pertained to military slang expressions.

Albert Vertchamp, assisted by a young lady at the piano, who is unbilled, opened the second half with a number of violin selections. His repertoire consisted of a number of classical selections, such as Gypsy airs, a fantasia from Carmen and a number of others that were unusually well played for a vaudeville artist. The act did not suit one rowdy, who threw a coin on the stage, but Vertchamp went off with one of the biggest hands of the bill.

Mabel Carruthers and company offered a sketch. Judging from her make-up, it must have been intended for comedy purposes. But the only laugh of the act is at the end, and then it is one of relief. There is some slight semblance to a plot in it, but life is too short to look for it.

Barron and Burt held the next to closing spot with an ordinary small time skit that is good only for the time it is playing. The singing is fair, but the comedy is a nightmare.

Archie Onri and Dolly, closed the show with some scene painting and a few magic stunts.

G. J. H.

FIFTH AVENUE

Wire and Walker, a man and a woman novelty wire act, led off and held their own in the number one position. The girl member of the duo hung from a sort of loop by the back of her neck, and was hoisted aloft in that position several times. The man featured the offering with some daring feats upon the wire, pushing his body through two hoops in an odd position while on the silver thread. It was a daring stunt, considering the fact that if he had lost his balance on the wire and fallen, he would have been choked. At the conclusion, with his partner hanging from his neck with her feet, he pulled another hoop over his body.

Shaw and Campbell, two women, started off fairly well, but, after the first number, showed very little. Coming on with ukeles, they sang a sort of Oriental melody and harmonized pleasingly. A "Frenchie" ballad, rendered by the soprano, was very poorly done. The enunciation of the singer was decidedly bad, and her voice only ordinary. The other member of the team offered a piano solo that went over well, but when her teammate sat down at the piano and tried to sing a ballad, she again failed to produce the desired impression. She sang the song as though it were a shimmy number and, naturally, it did not go well. The concluding duet was better. If the soprano sang one or two "blues" numbers, she would improve her repertoire considerably.

"Wanted, a Cook," a comedy playlet, was presented by a cast of four—two men and two women. The sketch has a good theme, around which can be woven a very clever act. The author, however, has not made the best of it, and the cast did not do any too well with the different lines.

The story tells of a household in which a father and two daughters live. No one can cook, and all of their efforts to hire one have been unsuccessful. James C. Archibald, a lawyer, who explains that he can earn a better living as cook than as a lawyer, applies, and, after some comedy talking, secures the position, while the entire household express their gratitude for having a cook sent them.

Mabel Burke sang an animated song, a cry ballad, and was accorded her usual big hand.

Maude Powers and Vernon Wallace, a man and woman, offered a singing and talking act that was fairly well received. One or two songs, worked in earlier during the act, would be of considerable help. They are a personable pair, and if the talk were brightened with some more clever lines and the arrangement generally changed, the turn would be much improved.

Fred Allen registered a full sized hit with his nut comedy. Few nut comedians vary their acts as Allen does his. The act is a riot from beginning to end and should be able to score anywhere. The material is novel, and Allen is a first-rate performer, who uses it to the best advantage. The farce on ventriloquists, the patter, his efforts at juggling and other little antics and tricks, drew laugh after laugh, and helped garner a hearty round of applause.

Herman Timberg and company found the going easy. He is a capable entertainer. He knows how to handle comedy talk, works well upon the violin and, in addition, uncorks some eccentric dances. The rest of the company are all there, and the offering is sure fire throughout.

Emily Darrel discarded all that is formal and talked colloquially to the orchestra leader and the audience. She kept up a steady stream of patter that was humorous for the greater part and well liked.

The Georgallis Trio, a sharpshooting act, had the final position and held the crowd in until the finish. Some excellent feats of marksmanship were done by one of the men, and the man and woman who assisted held up their parts well.

I. S.



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ANENT THE DU PONTS

Enter the DuPonts into the theatrical business.

What is the lure, and what does their entrance into the business portend? The DuPonts, the world's richest manufacturers of explosives, have unlimited millions at their command. When they wanted to own an office building in New York they acquired the Equitable Life Assurance property at 120 Broadway, one of the most valuable pieces of real estate in America, and built the majestic structure that now stands there. What matters if the land and building entailed an outlay of \$15,000,000. They have the money.

Now comes the report that they are seeking to acquire the Strand, Rialto, Rivoli and Capitol theatres, the last house not yet completed, but said to be the largest motion picture house in the world. Added to which is the report that they also will supply Marc Klaw with any amount of money if he wishes to buy out the holdings of A. L. Erlanger in the firm of Klaw & Erlanger.

Any of these deals would give the DuPonts theatrical importance. All of them would place the explosive manufacturers among the biggest theatrical factors in America.

Money is an important element in the theatrical business. Theatres are essential. The DuPonts have money. If they acquire the theatres and holdings as reported, what will happen? Will they create a new sort of commercial era for the drama, the theatre and themselves? Will they crush theatrical competition as the Shuberts and Klaw & Erlanger, both thoroughly organized theatrical exploiters, have failed to do? Or will they go down in history as colossal "angels," ultimately unsuccessful, but memorable for their theatrical efforts? It is indeed a theatrical thought to conjure with.

Nobody will deny that the theatrical business is lorelei-like in its allurements. Men from all walks of life have taken their dollars and offered them unto Thalia. Upon some of these the goddess of comedy has smiled and bestowed fortune in return; as the rich returns of Anderson T. Herd, the wealthy shipping man who backed "The Better 'Ole," and made over \$100,000 in a short space of time, would indicate. But Herd is the rare exception.

It will be interesting to watch the theatrical doings of the DuPonts and also the attitude of theatrical factors like the Shuberts towards the doings of the explosives makers.

WARNS SMALL SHOW MANAGERS

Editor New York CLIPPER:

Dear Sir: Through you I want to appeal to the manager of the small legitimate road show and bring him to realize the condition which now confronts him and is daily growing worse.

The manager of a small road show, who used to be able to book his company in towns from 800 to 15,000 population in any State in the Union and play a good route pleased theatregoers, and could have a profit at the end of the season. But now he finds he is barred from a large percentage of the towns he used to play not because his show has become unpopular, but because the managers of the houses will not book him.

I speak from actual experience and herewith give a few instances of managerial opposition I have had this season.

I sent my agent to Sulphur Springs, Tex., to look the town over. He phoned me the town is good and had two picture houses. One was built for pictures only. The other had been fixed so it could only play pictures as the stage had been taken out, the manager saying he did it to keep out drama and vaudeville. The old opera house had been turned into a garage. There was a hall but it was not licensed.

At Comby, Tex., there is one picture house, and the manager is booked up solid with feature pictures. The people of the town want dramatic shows, so they have an amateur dramatic club come from another town and play in the high school.

At Louisville, Tex., there is one picture theatre which my agent booked. But we had to play on a flat floor without footlights and an almost dark house. The Opera House has been turned into a storage house.

Marshall, Tex., has two good picture theatres, but the managers will not book a vaudeville act or a small road show.

Denton, Tex., has two good picture theatres, but the manager of each has fixed his house so he can not play either vaudeville or drama. The old Opera House has been turned into a lodge building.

Louisiana, Tex., is in the same condition. Patterson, La., has a good picture theatre, but the manager will not book a road show.

New Iberia, La., has one picture house, and plays nothing but feature pictures.

Crowley, La., has a fine house, but plays nothing but pictures.

Jennings, La., has a good house, but plays pictures only.

In Missouri, Arkansas, Oklahoma, Kansas, Nebraska, Kentucky, Georgia, Virginia, North Carolina, Ohio, Indiana, Iowa, California and Florida I found conditions the same.

Now, it is up to the small show manager to force these towns that are trying to do away with the small legitimate show to come to terms which I think can be done by advertising in the theatrical papers the fact that they have no opera houses for dramatic shows. This would save us time and money spent in going to such towns and would tend to isolate them.

We should organize into a protective body to fight the evil which grows more and more menacing. Once organized, we could publish at stated periods a list of these undesirable towns, and unless I am greatly mistaken many of them would become desirable.

Let us wake up and push this matter to the end.

Very truly yours,

PROF. P. F. CALHOUN.

Manager Calhoun's Musical Comedy Company, Seneca, Mo.
April 17, 1919.

USING WILLIE SOLAR'S NUMBER

Editor, NEW YORK CLIPPER:

Dear Sir: I noticed in last week's publication that Willie Solar asserts we are using his Aba Daba number. As a matter of fact, we have been using the number for some time; long before we went into English pantomime, and always in vaudeville.

Now, when we met Mr. Solar, three years or so ago, he told us it was his number, and he had been established with it in New York. Having never played New York until a few weeks ago we

agreed with him to announce it was an impersonation of him, knowing it would help the number, Mr. Solar being so well known with it, although it is not done like he does the number. We would have announced it all along, but, by not seeing him, we thought he had gone out of the business or was in a production, until we saw him billed at the Palace. When we came to this agreement we did not ask him if we could use the number, but said we would announce it was an impersonation of him, for the above reason.

Thanking you, we are, very sincerely yours,

WRIGHT & WALKER.

129-131 West 47th Street.

April 18, 1919.

TWENTY-FIVE YEARS AGO

Bessie Tyree appeared in "The Amazons."

Joseph J. Dowling and Myra Davis played "Never Say Die" at San Francisco.

"The Passing Show" was presented at the Casino, New York, by Sydney Rosenfeld.

Joseph R. Grismer and Phoebe Davis appeared in "The Burglar" at San Francisco.

"Rush City" was produced at the Bijou, Brooklyn, with Wm. A. Mestayer, Sybil Johnstone and Clara Thropp among the cast.

The Tortajada Troupe, Blanche Newcomb, Cain and Orndorff and The Hyatts appeared at the Wonderland, New Haven, Conn.

Vesta Tilley made her American debut at Tony Pastor's Theatre, New York. Among her songs were "The Racketty Club" and "My Friend, the Major."

Answers to Queries

B. S.—Irwin Cobb and Roi Cooper McGrew wrote "John W. Blake."

K. H. T.—J. M. Barrie wrote "Peter Pan." It was a fantastic comedy in four acts.

T. R. D.—Florence Reed played the leading role in "The Price" when the Shuberts sent it on tour in 1916.

T. A. P.—Dustin Farnum is appearing with the United Pictures. Yes, Dustin, Franklyn and William Farnum are brothers.

T. T.—The Vitagraph Company produced "The Supreme Temptation." It was a five-reel picture in which Antonio Moreno was featured.

H. R. E.—Thomas T. Hoyne wrote "In Cold Type," a newspaper play. It had its premier at Harmanus Bleecker Hall, Albany, N. Y., on Jan. 14, 1916.

P. K.—The Photo Chrome Film Company was incorporated on April 28, 1916, with a capital of \$50,000. B. C. Elliot, S. M. Kelleher and T. E. MacMahon were the incorporators. Yes, it is still in existence.

J. J. P.—The songwriting profession is a very profitable one for the successful lyric writer. He usually receives about one-half of a cent royalty on each copy of music sold and shares in the royalties paid the copyright owner by the phonograph and roll manufacturers to the extent agreed upon between himself and the publisher. It varies from five to twenty-five per cent.

B. K. H.—"Burlesque Wonder Show" is playing Bridgeport the last three days of this week. They then play three weeks in New England, as per route in Clipper. They do not play New York again this season, but will be at the Majestic, Jersey City, the week of May 19; Empire, Brooklyn, week of May 26. See page 15 of the issue of the Clipper dated April 9 for supplementary time of Columbia shows.

Sylvia Seville's name appears on the program, but do not know if it is her professional name or not.

Rialto Rattles

WE'LL SAY SO

Joe Brady says that some small time audiences are just like cheap fountain pens—just when you expect them to act nice they run out on you.

THEATRICAL MYSTERIES

Why do theatrical managers place signs on their office doors when they go out stating that they will return in ten minutes when they have no intention of returning in less than three hours?

MORE TRUTH THAN POETRY

"All the world's a stage," they say; But still it seems quite funny. If all the world's a stage, how come That we can't spend stage money?

THEY'RE GREAT—SONGWRITERS

Harry Bunce says that after seeing several songwriters play ball last Sunday he is convinced that, as ball players, most of them are great songwriters.

VAUDEVILLE SURE-FIRES

Fly-paper on the hand.
Wet paper in the face.
Hand caught in the sugar bowl.
Sitting in the sewing basket.
Jumping on the hats.
Rubber elastic in the mouth.

SOUNDS REASONABLE

Billy Mahoney says he thinks the Songwriters and Actors picked the thirteenth of the month as the date of their recent ball tossing contest so that the losing team would have something to blame it on.

HE'S USED TO UPS AND DOWNS

One of the chorus men in "Somebody's Sweetheart" was formerly an elevator man in the building where Arthur Hammerstein has his office. Being used to ups and downs in his recent occupation, the new chorus man ought to make rapid headway in the show business.

CAN YOU IMAGINE IT?

If a law prohibiting smoking ever goes into effect it's certainly going to be hard on the show business. Can you imagine a ventriloquist doing his act without smoking a cigarette, or a movie actor playing the part of a political boss without a big fat cigar stuck in the northeast corner of his mouth?

JACK IS PUZZLED

Jack Dunham went down to see the circus last week and entered the Garden just as the freaks were finishing their parade around the arena. As Jack was passing by one of the boxes, on the way to his seat, a woman stopped him and asked him how it came about that all of the freaks weren't programmed. And now Jack has been wondering ever since just what she meant by that.

THINGS WORTH HAVING

Bert Wheeler's personality.
Kitty Gordon's Revue contract.
A good-looking chorus in a musical tab.
The night of June 30 off.

There was a young girl named Dean
Who thought she'd be a show queen;
She came to New York, heard the pop of a cork,
And went back to the country green.

VAUDEVILLE VETERANS

"Pay a little attention to me, will you?"
"I'm paying as little attention as possible."
"I had a funny dream last night. I dreamt I was in Heaven." What woke you up, the heat?"
"I'd like to give you a piece of my mind." "Save it, you need all you've got."
"I'm an awful hit with the women."
"Yes, I guess you're right; I've seen you with some awful women."
"I want nothing from you but silence, and very little of that."

VAUDEVILLE

EVA TANGUAY

Theatre—Palace.

Style—Songs.

Time—Twenty-two minutes.

Setting—In one.

Eva Tanguay, the cyclonic one, with some bizarre costumes and a half dozen or more special songs, is back with an act patterned along the lines of her previous vaudeville offerings.

E. J. Weber, who conducts the orchestra during the act, is programmed as the writer of the new Tanguay songs, few of which compare with the many successes with which she has been identified in years gone by. Most are of the "personality" type, that illusive something which made of the comedienne the great drawing card which she has been for years and which, judging from the lukewarm reception accorded her first three songs, seems to be slowly but surely slipping away.

"I'm Glad I'm Here," "I Belong to the U. S. A." and "Hand It to the Girls," her first songs, got but little in the way of applause. The "Marseillaise" rendered in French was well received, and then the old song, "I Don't Care," aroused to a considerable degree the enthusiasm which in the past was always present when the eccentric singer appeared. A "Please Keep on Knocking" number, a song in which she begs her audience to never refrain from criticism of her songs and performance, has a clever lyric and was sung as well if not better than any of the songs in the act.

Another one which stood out is a comedy number which told of two girls, who after hearing Tanguay, decided that her place was in the kitchen washing dishes rather than on the stage, and after both had discussed the subject at length and arrived at the conclusion that the singer could do nothing at all in the way of entertaining, rushed to the theatre and purchased seats for her next performance.

In its present shape there is decidedly something lacking in the Tanguay act. Perhaps new songs will make up the deficiency, which was clearly apparent at the Monday afternoon performance. For some reason, the old snap, the spontaneity of action, the applause-compelling style, was to a great degree absent.

W. V.

JACK MORRISSEY AND CO.

Theatre—Mt. Vernon.

Style—Australian whip and gun.

Time—Fourteen minutes.

Setting—Full stage (Special).

Jack Morrissey, who has held the championship of Australia since 1909 for horse and buck riding, is putting out an act that is sure to hold the attention of any audience.

The setting represents a Western prairie scene, including camp fire and hut. Morrissey and his assistant work in the old-time national costume of Australia, which is all white. He started with a few snaps of the whip and then roped his assistant with a lasso while the latter was running and caught him in various difficult positions. He followed with a number of sharp-shooting feats, using the mirror, shooting from different angles, even standing on his head. The thrilling part of his act came with the Australian whip, with which he cut a cigarette from his assistant's mouth, opened a bottle of beer without breaking the glass, put out matches in his own hand, did the same things backwards through his legs, and even cut a piece of paper lying flat against the nose of his assistant, without touching the other's face. A number of other dandy stunts were in the routine.

Morrissey keeps up a good patter all through his offering. His assistant is worthy of mention for the unflinching way in which he aids Morrissey.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on pages 13 and 19)

MONTAGU LOVE AND CO.

Theatre—Mt. Vernon.

Style—Sketch.

Time—Twenty minutes.

Setting—In three (Special).

Setting—In three (Special).

Montagu Love, the film star, is touring vaudeville with a sketch that might please if played by someone else. But anyone knowing what an excellent character actor he is, will expect something much better from the man who played Rasputin. It may be that it is hard for Love to get a sketch in which to show his capabilities to their fullest.

The rise of the curtain discloses a pretty woman on a divan, smoking a cigarette while reading a book. Pendlebury, her husband, enters and a conversation follows which starts an argument. Pendlebury is a Wall Street broker and his wife is the kind of woman that craves for romance. She sees nothing in him but the mediocre business man whose only desire is to make money. She tells him that she longs for a man like the hero of the novel she is reading.

During the argument her husband tells her about the thieves of Wall Street. He shows her a steamer ticket to South America made out to Arthur Desmond. She asks who Desmond is. He tells her that he is Desmond and goes on to say that he has floated a mine which he thinks is a fake and really has no gold. He says that the investors have sent out their own investigator and he will be discovered any minute, and is packing his papers. His wife is horrified, and he tells her she wanted a crook and that he is one. He says that after he goes she can play the injured wife and soon get a separation. She exclaims that she loves him and will go with him. As they are talking, the telegram telling him to jump the country arrives. He at once gets ready to go when his secretary again enters and tells him that there is a man who wants to see him urgently. He pulls out a gun and gets ready to fight. The man enters, and tells him that he is the investors' investigator and that the mine is O. K. "Much Ado About Nothing" is the first remark he makes to his wife after the investigator leaves, and the sketch ends by his phoning for a table for two after the theatre.

The offering is fairly well presented and the acting pleases.

G. J. H.

HUGHIE CLARKE

Theatre—Yonkers.

Style—Black-face.

Time—Twelve minutes.

Setting—In one.

Hughie Clarke revealed some clever extempore talents, which, if properly taken advantage of, should land him on the big time. As his act stands, however, the small time will be smooth sailing for him.

He started with a "Frenchie" number in good voice and then delivered some patter in which he announced he had been in the army. He told a few army stories, most of which are as old as the army, but they went over mainly because of his delivery. He has some clever remarks to make when his gags do not get over and gets a laugh one way or the other. He uses a good prohibition number which netted him a big hand here.

A few more songs, with some patter intermingled, completed the offering. His remarks at certain things in the audience revealed his extempore talents and, with newer material for his monologue, he should get on better time.

G. J. H.

TERRY AND TERRIS

Theatre—125th St.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—In two (special).

This team, male and female, use a special drop in two, showing a hotel by the seaside. Some screening serves the purpose of a window in the part of the drop showing the hotel exterior.

They started with a fairly well delivered song and a dance that was well done. The lady member of the duo then went back of the screening, where she changed her costume in view of the audience. She repeated this performance in another number in the latter part of the act. This bit is by no means an asset to the skit, and should be taken out.

They then offered a number of other songs and dances, among them being a "tough" dance of the London cockney type. This was well done. They should use their dancing ability to better advantage and cut out some of the singing and supposed comedy. With these few changes, the offering should go well on the three-a-day.

G. J. H.

PRINCESS MYSTERIA

Theatre—125th St.

Style—Mind reading.

Time—Eighteen minutes.

Setting—In two.

Princess Mysteria claims to be an original Hindoo princess and, as far as the East Indian part is concerned, looks it.

The act is the same as the regular run of such acts seen in vaudeville this season. Her assistant makes an announcement, goes into the audience and asks questions. The only novelty is a "whispering tube," a long brass tube by which the bashful ones in the audience whisper their questions into the ear of the assistant, after which Princess Mysteria answers them from the stage. Her answers must be spoken in Hindoo, for they are as unintelligible as that language is to the average audience. There has been an epidemic of acts of this kind during the last six months. A good thing for the Princess to do would be to get a good concession at a fair or circus.

G. J. H.

ANDRE COPELAND

Theatre—125th St.

Style—Black-face.

Time—Fourteen minutes.

Setting—In one.

Andre Copeland is a tall, neat appearing colored fellow, who uses extra blacking and works in a full dress suit.

He started with a darky number that ended in a medley of "Dixie" tunes. Some patter that would be much better if he used newer gags, followed. A prohibition number and a number of parodies on popular tunes on the same subject netted him an encore. Copeland made the mistake of staying on too long at this house and took another encore after the first. He will find the small time smooth going.

G. J. H.

LORING SMITH

Theatre—125th St.

Style—Singing and talking.

Time—Fourteen minutes.

Setting—In one.

Loring Smith is a boy who has sufficient personality to get on the big time if he gets proper material. With an act that contained verselets, gags and stories that are mildewed, he stopped the show here through his personality alone. His voice is only ordinary.

G. J. H.

SLOAN AND MOORE

Theatre—23rd St.

Style—Sister act.

Time—Sixteen minutes.

Setting—One.

Sloan and Moore present a sister act that contains a bunch of good material, which the girls handle in competent fashion.

The act opens with the team doing a double number in old fashioned costumes. One wears the male garb and the other the poke bonnet and wide skirted dress of the forties. A little stepping accompanies the finish of the opening number.

A kid song, with a couple of snappy but inoffensive verses, follows as a single. A song about the various kinds of eyes is next offered by the other girl. Then a rube song, with a short monolog, is put over by the shorter of the pair, while her partner is changing for the closing number. Suitable costume changes accompany the three singles. The act closes with a double number. One of the girls appears in rube make up, and the other wears cute knickers over an abbreviated skirt, which costume incidentally discloses the fact that the wearer possesses a figure that is well worth displaying.

The turn went over very well at the Twenty-third Street, and can repeat in any of the popular houses.

H. E.

JIMMY SAVO AND CO.

Theatre—Fifty-eighth St.

Style—Comedy act.

Time—Fourteen minutes.

Setting—In one.

Jimmy Savo, formerly of Cook and Savo, is taking a trip through vaudeville with his wife, a pretty, auburn-haired woman who works in a riding habit.

She starts the offering with a song, and Savo interrupts with some tumbling stunts. The act then has some more tumbling, which is the same as Savo had with Cook. Savo works in the same make-up and costume that he used in his old act and uses the same material.

The lady is a good straight, but should not do very much singing, except for comedy purposes, as she has a weak voice. The gags used in the act are old and should be replaced by fresh ones.

Savo's dance went over with a bang and his comedy "hoola" is still retained. The latter number did not go so well here, but was put over in a laughable manner. Savo is a corker on falls, but makes them a bit too hard for comedy purposes, as they are more likely to arouse sympathy than laughter.

With some newer material the offering may get a spot on the big time.

G. J. H.

FRANK MARKLEY

Theatre—23rd St.

Style—Banjoist.

Time—Sixteen minutes.

Setting—One.

Frank Markley plays a real banjo, one with the regulation five strings and not one of the mixed breed banjoines and banjoettes that are used so extensively in the various cabarets and dance halls at the present time. Markley is a good banjoist, too, judged from the vaudeville standpoint. He plays with a thimble, and succeeds in getting a full resonant tone out of his instrument. Vaudeville audiences are partial to the brilliant style of instrumental performances, and Markley gives them exactly what they want. His repertoire includes one operatic piece, "Carmen," and three popular medleys, showing good judgment on his part in making up his programme. Markley appears to advantage in a dress suit. The act scored at the 23rd Street. As constituted it should make a classy small time number.

H. E.

VAUDEVILLE

DE BOURG SISTERS

Theatre—Twenty-third St.
Style—Magical act.
Time—Eighteen minutes.
Setting—Full stage.

De Bourg Sisters offer a magical specialty that consists, in the main, of rather familiar appearances and disappearances, such as the trick in which numerous colored handkerchiefs are picked out of a tin box, etc. One of the girls does the actual magic while the other assists. They are French, and the magician keeps up a constant flow of patter while performing her tricks, delivered partly in French and partly in broken English.

The efforts of the magician to speak English is productive of plenty of comedy and can be worked up for even more laughs as the act goes along. She is vivacious in manner and works with lots of speed, which helps the general effect considerably. For the finishing stunt the assistant steps into a cabinet box and the magician thrusts some ten or fifteen swords through openings in the same. This is well worked up, the assistant stepping forth from the cabinet a moment or two later untouched by the numerous sabres. The trick is very old, but has not been done any too frequently in vaudeville in the last few years. As the girls do it, it will seem new to nine out of ten pop price audiences. The fact of two girls presenting a magical act is novel in itself, and, as presently constituted, the turn will make a first rate number for the better class of small time houses. H. E.

MALETA BONCONI

Theatre—Proctor's 58th St.
Style—Violinist.
Time—Ten minutes.
Setting—In one.

Maleta Bonconi performs ably upon the violin. Her offering is for the most part, simple. She plays simple pieces, with one exception, which require little knowledge of technique. Nor does she go through a series of grotesque gestures in an attempt to impress the audience, but gets right into her work and gives her best throughout.

At the start, she rendered a classical selection in which she showed some good bowing. Her second number was a familiar one—"The Souvenir." Then came a medley of popular airs, beginning with a jazzy selection, followed by parts of some popular ballads, and concluded with the same jazz selection. Playing the latter piece at the start of the medley furnishes too sharp a contrast. She should make this number longer, but should omit the jazz start. I. S.

HENDRICKS AND EVANS

Theatre—Twenty-third Street.
Style—Singing and Talking.
Time—Fourteen Minutes.
Setting—In one.

Hendricks and Evans, two men recently discharged from the Army and Navy, have an act in which they do some singing and talking, aiming to arouse popular sentiment. They need more bright lines and should put more dash into their work in several places, however. The offering is the usual song and talk act. They should be able to hold down a position on the small time with success.

The act started with some talking, after which they rendered a popular song. Some more talk followed, including a league of nations bit and a base ball team portion, which hit the mark because of the patriotic thought expressed. An old waltz song was then rendered by the duo and followed by a ballad. Then came a new "Blues" song. I. S.

NEW ACTS AND REAPPEARANCES

(Continued from page 12 and on 25)

DOOLEY AND DOOLEY

Theatre—Twenty-third St.
Style—Singing, talking, dancing.
Time—Eighteen minutes.
Setting—One and two (special).

Jed Dooley was one-half of the team of Jed and Ethel Dooley until recently. His partner was also in vaudeville before the present double Dooley combination was formed. Each of the boys is versatile and possesses the knack of presenting his material in a manner that makes it stand out.

They open in one, entering on unicycles and clad in Eton jackets, roll collars, white vests, Windsor ties and high hats, a la English schoolboy. A lively double number in six-eight tempo starts them off nicely. Discarding the freak wheels, the boys proceed to put over a waltz clog. A Chinese song and dance comes next, the team bringing on a couple of clothes trees containing their costume changes for the Chink number. They make-up for this in view of the audience. Following a double dance, the drop rises and, in front of another special drop showing a glimpse of Western prairie country, Jed Dooley introduces some rope twirling stuff which is accompanied by a line of patter somewhat reminiscent, in its style of delivery, to Will Rogers' rambling discourse. Dooley jumps through the rope and otherwise proves that he is an adept with the lasso in a series of stunts that compare more than favorably with any of the cowboy turns seen hereabouts in the last few seasons.

The other Dooley follows up the rope stuff with a bit of travesty, which, incidentally, might be elaborated. A double comedy song comes next, and fits the cowboy characters perfectly. Then the act goes back to "one" again, where Jed Dooley does a bit with a saxophone, during which he interpolates a few minutes of desultory comedy talk that is full of meat. An imitation of Bernard Granville, by the other Dooley, offered earlier in the act, is excellent as far as the dancing goes. A travestied Oriental dance, with Jed Dooley tooting on a miniature clarinet, and his partner doing the burlesque stepping, made up as a Nautchi girl, makes a capital finish. Excellent turn of its kind, that is ready for the best vaudeville houses right now. H. E.

MR. & MRS. JOE BELMONT

Theatre—"Midnight Frolic."
Style—Musical novelty.
Time—Six minutes.
Setting—Full stage.

Mr. and Mrs. Joe Belmont, with their "Canary Symphony" act, delve into the realms of musical novelty in a fashion that makes their offering unique.

At the outset Joe Belmont appears with two canaries in separate cages, which he sets on either side of the grand piano he uses. Besides playing the piano, he trills a solo, accompanied by the two birds, on the piano.

At the finish of this number, the curtain rises and reveals a bevy of canaries in separate cages which are suspended all over the stage. Mrs. Belmont then plays a flute obligato, at the finish of which the birds trill, accompanied by the Belmonts on piano and flute.

Due to the shortness of the act at the "Frolic" nothing much is established for it by the Belmonts. But, in vaudeville, where it would run longer, it would probably create a most favorable impression, for it has charm and is nothing if not interesting. And, while the audience here failed to show a wild enthusiasm for the offering, they did evince appreciation. M. L. A.

HARRY BERRY AND SISTER

Theatre—Proctor's 23rd St.
Style—Talking, Acrobatic, Balancing.
Time—Twelve minutes.
Setting—One and Two.

Lieutenant Harry Berry, assisted by his sister, is doing an act that is a conglomeration of talking, singing, juggling, acrobatics and almost everything, except dancing, that can be found in a modern vaudeville act. They give a smattering of everything.

Berry has a pleasing personality and his sister, although she has little to do, assists fairly well. There is little to the talking, the singing is only a bit better, and while there is no outstanding feature in the offering as far as variety goes, few acts like it have been seen in vaudeville. The offering is a fairly good one for small time.

They started with some talk, using the usual dialogue for discovering each other in a strange town. It develops that he is a livery-stable boy from Canarsie and she a fish-peddler's daughter from the same place. Of course, during the dialogue, they take a slap or two at the suburb, and then talk about what the army has done for Berry. He demonstrates that he has learned how to do a balancing stunt, some juggling and a bone solo. They conclude with some songs and a bit of patter. The balancing stunt is especially worthy of mention. I. S.

ALTHOFF SISTERS

Theatre—Eighty-first Street.
Style—Singing and piano.
Time—Fourteen minutes.
Setting—In one.

The Althoff Sisters are a youthful looking duo, one of whom plays the piano while the other sings. The girl who sings renders a number of popular tunes, each of which includes catchlines, and one of which has appended to it a bit of verse. The lady at the piano plays an operatic air, using one hand, and also does a folk song. The playing shows little out of the ordinary and the singing is fair. The girls do not impart a sufficient amount of vigor to their work. They are still young, however, and will improve with experience. At present, their work is crude.

The girl who sings started with a "smile" song. Some catch verses included did not hit their mark. This song was followed by the one-handed rendition of Donizetti's famous sextette from "Lucia," a difficult feat. Then came a "Frenchie" song, with some talking that did not go well, more because of its quality than the rendition of the bit, and a piano solo, the player rendering a wellknown darkie folk song. A ballad expressing the sentiment that Ireland should be free, with the recitation, was followed by another ballad, a tribute to the Salvation Army. The last named is a well written number, well handled. I. S.

EMILY DARREL

Theatre—Mt. Vernon.
Style—"Nut" comedienne.
Time—Eleven minutes.
Setting—In one.

Emily Darrel is a pretty little girl, with black, clipped hair, works in a white suit, and has a bull pup to help her comedy efforts. She puts over some "kid" patter, handles it well and makes a good "nut" comedienne. She has little singing voice, but "puts over" some comedy numbers nicely. The act will go smoothly in the better class of small time houses. G. J. H.

LaMONTE AND HANOVER

Theatre—Proctor's 125th St.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In one.

La Monte and Hanover, who have just left the amateur ranks, have plenty of courage and some ability. They dance fairly well, worked in a novel idea at the start, and put their songs over with reasonable cleverness, although the way in which one or two were rendered resembled strongly the manner employed by other performers who have appeared at this house recently. It would be a good idea to substitute a dance for one of the songs, a ballad which they did in jazz fashion.

The offering started with a buck dance. They then did a few steps, bumped into each other and took a fall. They worked this nicely. A comedy song, one of them playing the piano, went over well. The ballad which followed should be omitted. A jazzy melody was then offered and would have been better received had more animation been displayed by the pianist. There was a bit of patter, after which came a prohibition song, followed by a shimmy number. A double dance closed and was nicely done. I. S.

ERFORD'S SENSATION

Theatre—Harlem Opera House.
Style—Aerial Act.
Time—Twelve Minutes.
Setting—Full Stage. (Special.)

Erford, assisted by two pretty girls who work in white colonial wigs, is presenting an aerial act that lives up to its billing in every way as regards sensational whirling.

The act uses full stage, with a purple velvet curtain as a background and starts with a tableau of the three. They then proceed to the more difficult part of the act, on the apparatus, which has a seat on the style of a bicycle, on which Erford sits and pedals while the girls hold themselves by their teeth to each end of the apparatus Erford whirling them in mid-air by pedaling.

Following the teeth work, the three give an exhibition of some pretty trapeze feats on the apparatus. The girls then again suspended themselves in mid-air, while Erford pedaled and, with bells strapped to their wrists and ankles, played a tune while they whirled through the air, making a dandy finish.

The offering is one that should make a good closing act on any bill. G. J. H.

KALALUHI HAWAIIANS

Theatre—American.
Style—Hawaiian.
Time—Eighteen Minutes.
Setting—Full Stage, Special.

Four men and three women, in a dandy Hawaiian offering that went over, mainly, because of the voice of one of the men in the company, form this act.

They opened with the company in full stage, playing a variety of string instruments and dancing. A vocal solo by one of the girls, in which she was joined by the man with the good voice, in the chorus, took a big hand. The girl has a pleasing voice and knows how to use it, while the man's is one of the best and most powerful baritones heard in some time.

Another man followed with a number of pieces on the Hawaiian steel guitar and took a big hand. The star male singer then delivered a solo, but the house did not seem to get enough of him. The act closed with a "hoola" bare-foot dance by one of the girls, while the rest sang and played.

The offering is due for better time. G. J. H.

CHICAGO NEWS

CHICAGO FIGHTS TO GET
RE-CENSORSHIP PRIVILEGE

Commission Appointed by Council May Get Clause Put Into New
Buck Moving Picture Bill to Come Up in
Senate This Week

Renewed efforts to have the home rule clause put into the Buck state moving picture censorship bill, now pending in the Legislature, are under way by the special censorship commission appointed by the council.

As originally drawn, the Buck bill contained a clause allowing Chicago and other municipalities to censor films after the State Board passed them, but the lower house knocked the provision out when it passed the measure.

The bill is expected to come up in the Senate this week, and the commission hopes to have the clause again included in it. If the Senate can be induced to pass

the bill with the home rule provision in it, the council commission members believe that they can get it past the house in conference.

David E. Shanahan, speaker of the house, appears favorable to the home rule clause, but would make no definite promises, according to the Rev. W. F. Fleming, of the council commission, who was in Springfield Thursday in an effort to engineer the second hearing.

If the home rule provision cannot be included in the measure it will receive the support of the council commission members anyway, they indicate, since it calls for strict state censorship.

PANTAGES STILL HERE

Alexander Pantages is still in Chicago on a silent search for a site on which to build his theatre. He has interviewed prominent realty agents here with very little success. However, he states that he will remain in the city until he has found a suitable site. William Epstein, manager of the Pantages-Hodkins Theatre in San Antonio, Tex., was in Chicago last week and held a conference with Pantages.

WRECK DRIVER PUT ON TRIAL

Alonzo Sargent, driver of the engine that crashed through the Hagenbeck-Wallace circus trains on July 22 last, killing almost 100 performers and maiming hundreds of others, was placed on trial for his life last week at Crown Point, Ind. The charge against him is the murder of Jennie Todd, the prominent aerial artist.

PAN TIME BOOKS REVUE

The Winter Garden Revue, produced and played at the Winter Garden in this city, has been routed for a tour of the Pantages Circuit. It is controlled by B. D. Berg. The production has been reduced to three principals and a chorus of six. Among its members are Paul Rahn, Bobbie Folsom, and Miss Valarie Walker.

SEBREE GOES INTO ADVERTISING

Roy S. Seebree, former daily newspaper man and producer of theatrical acts, has leased a suite of offices and will conduct a program and theatre curtain advertising company, combined with a general publicity department. Will Reed Dunroy and Robert Conkey, will be identified with him in his new venture.

WANT MONKEYS FOR SHOW

Col. F. J. Owens has been instructed by the management of Riverview Park to purchase twenty-four young monkeys for a big animal display, which will be used this season at that outdoor amusement place. Mr. Owens will have complete charge of the freak attractions again this season.

IZETTA GOING TO ENGLAND

Izetta, who has been making a tour of the East for the last six months, has cancelled the balance of her route and has returned to Chicago to open for the W. V. M. A., prior to sailing for London, England, where she has accepted an engagement in the English Music Halls.

COLLIER COMING TO CORT

William Collier will come to the Cort Theatre on May 11 to be seen in Aaron Hoffman's "Nothing But Lies." The engagement here is indefinite.

CABARETS FORMING ASSOCIATION

There is a movement on foot among cabaret proprietors to band together for the purpose of re-establishing business after the government dry law becomes effective. Many of the more prominent will remain in business under the caption of "dry cabaret." Soft drinks and near beers will be sold and the usual entertainment given as is in force at the present time.

JOE JACKSON BEATS RENO

Joe Jackson, the bicycle comedian, who played an engagement at the State Lake last week, punished a brother artist, who, he alleges, copied his act bit for bit. The other artist was Reno, who is appearing with the Julian Eltinge Show at the Olympic Theatre, who, after the encounter, was not on the program. It is said that Jackson was struck by an outsider during the melee.

WHERE IS WILL STANLEY?

William Burns, known in burlesque circles as William Stanley, is asked to communicate with the Chicago offices of The New York Clipper. Your daughter, whom you have never seen, is endeavoring to get into communication with you. Further information will be supplied upon written request.

MARTIN TO HANDLE FILM

Dan L. Martin, recently manager of "30 Days," at the Cort Theatre, has gone to Los Angeles, where he will promote the feature film, "The Shepherd of the Hills," which he recently secured from Gaskell & McVitty. Walter Decker has taken Martin's place at the Cort.

NICK COPELAND IS BACK

Nick Copeland, vaudeville artist, returned to Chicago late last week from the battlefields of France, where he has been fighting for the last twelve months. He expects to be discharged shortly and plans to return to vaudeville with a man partner.

"OH, LADY! LADY!" GOING OUT

"Oh, Lady! Lady!" is scheduled to leave the La Salle next week and will take to the road. The succeeding attraction has not as yet been announced. "Golden Eyes" will arrive at the La Salle in about six weeks.

GUY BATES POST CLOSING

Guy Bates Post will close his Chicago engagement of "The Masquerader" on May 3, marking fourteen successful weeks in Chicago. He plans to take the company on tour, traveling westward to the Pacific coast.

STOCK AND REPERTOIRE

LIBERTY STOCK READY TO
OPEN AT NORUMBEGA PARK

Company Has Been Engaged and Will Inaugurate Its Third
Season on May 24 with a List of Players Up to the
Standard of Former Years

AUBURNDALE, Mass., April 21.—Manager Will L. White has completed the roster of the Liberty Players, which will open their third season at Norumbega Park on May 24.

In the two seasons that the Liberty Players have been at the Park, they have won a firm place in the hearts of local amusement lovers, and the organization is considered one of the very best, if not actually the best, that has ever been seen in this section of the country. Manager White has made it a point to have a well balanced company of capable players and has presented the very best of the stock releases. This, with capable direction, has resulted in excellent entertainment.

This season's company, which was en-

gaged through the Paul Scott agency, is headed by Robert Hyman, leading man, and Belle Michell, leading woman, both well known in New England.

Helen Kinsell has been engaged for ingenues, and Henry Gurvey for juveniles. The second business will be taken care of by Edytha Ketchum and Henry Crossen, and the characters by Ada Lytton Barbour and Frank Harvey.

John Dugan is first comedian, and general business will be played by Ben Hadfield, Sidney Platt, and Frank Ferero. Frank H. Livingstone will be the stage director.

The Norumbega Park Theatre is being renovated and repainted and is fast assuming a bright, new appearance.

DENHAM CONTINUES STOCK

DENVER, Colo., April 17.—The Wilkes Players, at the Denham Theatre, here, are to continue, all reports to the contrary notwithstanding. This statement comes from Tom Wilkes, lessee of the Denham and manager of the Wilkes Players, and is made in denial of the report that Ackerman and Harris were to take the house and install musical comedy stock. Manager Wilkes, in his statement, further announces that the Wilkes Players, with May Buckfey as leading lady and George Barnes as leading man, will continue this season until July 27, when a short vacation will be given the members of the company. The organization will re-open the house the middle of August for the 1919-20 season. The plan of Ackerman and Harris was to make the Denham one of a string of musical comedy theatres they contemplate having.

FASSETT COMPLETES CAST

ALBANY, N. Y., April 21.—Malcolm Fassett has engaged the following players to complete his cast for stock opening at Harmanus Bleecker Hall to-day. Julia Morton, second woman; Leonora Guito, character parts; Arthur Holman, stage director; Joseph Daily, character man; Carl Gerard, light comedian; J. Arthur Young, character heavy man.

MAE DESMOND REJOINS CAST

PHILADELPHIA, Pa., April 21.—After an extended engagement at Schenectady, N. Y., Mae Desmond returns to the cast at the Orpheum Theatre to-day, playing the leading role in "Eyes of Youth."

BOSTON TO HAVE MUSICAL CO.

BOSTON, Mass., April 21.—"Doc" Hunt, resident manager of the Plymouth Theatre, will install a musical comedy stock company in that house for the Summer.

ROCHESTER STOCK OPENS

ROCHESTER, N. Y., April 21.—The Manhattan Players to-day opened their annual Spring and Summer season at the Lyceum Theatre, with "Happiness" as the bill.

O'HARA ENGAGES SCHAEFER

NEW BEDFORD, Mass., April 19.—Anthony Schaefer, scenic artist, has been engaged by Warren O'Hara for his stock company at the New Bedford Theatre.

LYTTON JOBBING IN ALBANY

ALBANY, N. Y., April 21.—Louis Lytton is jobbing with the Malcolm Fassett Players this week at Harmanus Bleecker Hall. "Lilac Time" is the bill.

NEW BEDFORD GETS STOCK

NEW BEDFORD, Mass., April 21.—Sadie Belgarde is organizing a new stock company for the Strand Theatre, here. Rehearsals will commence next Monday and the opening date is set for May 5. The bills to be presented will be "The Path of Folly," "My Jim," "The Servant Girl," "The Rosary," "Across the Border" and "The Golden Giant Mine." Frank Folsom is filling the cast. Spring and Summer stock will be played in New Bedford, after which the company will go on the road in repertoire.

MOORE JOINS HOLYOKE CO.

HOLYOKE, Mass., April 21.—Scott Moore to-night made his debut as leading man of the Shea Stock Company at the Holyoke Theatre, playing the Henry Miller role in "Daddy Long Legs." He succeeds Frank Bond, who has been with the company since last August, and who left to go into a theatrical enterprise of his own. The Shea Stock is doing well and will continue till June 1.

MYLOTT JOINS SYRACUSE STOCK

SYRACUSE, N. Y., April 21.—Charles Mylott has joined the Knickerbocker Players at the Empire Theatre, opening next Monday in "Happiness."

SAVOY PLAYERS SIGN WALLING

HAMILTON, Can., April 21.—Roy Walling has signed with the Savoy Players as leading man and opens next Monday in "Way Down East."

STAR'S ILLNESS CLOSES COMPANY

JACKSON, Mich., April 18.—Owing to the illness of Miss Lou Whitney the Lou Whitney Stock Company at the Bijou Theatre has closed.

RICHMOND JOINS ALBANY STOCK

ALBANY, N. Y., April 21.—Warner P. Richmond has opened here in "Lilac Time" with the Malcolm Fassett Players as second man.

PAUL SCOTT IS ILL

Paul Scott, of the Paul Scott Agency, was confined to his home, on Staten Island, last week with a severe cold.

STAMFORD CO. OPENS IN CAMDEN

CAMDEN, N. J., April 21.—The Maurice Stamford Stock opened to-day at the Academy of Music in "Eyes of Youth."

"HAPPINESS" IS RELEASED

"Happiness" was released for stock last week through Darcy and Wolford.

BURLESQUE

AMERICAN TO PLAY IRONS HOUSES

REPORTED PART OF NEW WHEEL

Considerable surprise was caused among the burlesque people last week, when it became known that, instead of turning their three houses over to the new National Burlesque Association, as it had been reported they would do, Irons and Clamage, of Chicago, had completed arrangements to book American Burlesque Circuit shows into one of their houses, play stock burlesque in another and vaudeville pictures in the third. The houses involved are the Haymarket and National, Chicago, and the Avenue, Detroit.

The deal, which was made between Warren Irons and General Manager George Peck, of the American wheel, provides for the playing of American attractions at the Haymarket. The National, which is around the corner from the Englewood, will present vaudeville, tabs and pictures, and the Avenue, in Detroit, will continue to play stock.

Clamage and Irons expect to take over the Garrick in St. Louis within the next few days. In case they do, they will carry out the same policy as is followed at the National in Chicago with vaudeville, tabs and pictures.

The Haymarket will replace the Crown, which will discontinue as an American Burlesque Circuit house at the close of this season.

The deal, it is understood, was engineered by I. M. Herk.

Right up to a week ago it had been believed that all the Irons and Clamage houses would be in the third wheel next season, it even having been reported that Irons had been elected president of the new organization. When seen before going to Chicago, Irons stated that it had been the intention of himself and his partner to trail with the younger organization, but that the proposition from the American was one which he did not care to turn down.

A meeting of the National Association was held last week at the Crescent Theatre, Brooklyn, and after it was over it was stated that twenty-five houses had been signed. The names and cities, however, were not divulged. Another meeting will be held in New York on May 5.

The matter of franchises, of which there are applications for thirty, has been left entirely to General Manager Charles Barton, who will act upon them at the next meeting.

The company will open offices in New York May 1, with Barton in charge on that date.

Those who attended the meeting were Charles Barton, Warren Irons, John F. Walsh, Joe Howard, Bob Evans, Fred Block, Simon Driesden, Billie Watson and one of the Gordons, of Boston.

MAE BELLE GIBSON HURT

PHILADELPHIA, Pa., April 17.—Mae Belle Gibson, prima donna of Al Reeves Big Show, playing the Peoples, this city, while on her way to her hotel last night fell and fractured her ankle while getting off a street car. She was taken to the Hahnemann Hospital and later to her hotel where she is now confined.

COYNE RE-OPENS STOCK CO.

HEMPSTEAD, L. I., April 17.—Tom Coyne reopened his Clinton Theatre here, last week, with stock burlesque. The principals in the company are Coyne, Nat Jerome, Mr. and Mrs. Mat Kennedy, and Mae Bell.

PEARL LAWLER CLOSES

CHICAGO, Ill., April 20.—Pearl Lawler closed with the "Broadway Belles" last Saturday night. She is now filling a four weeks' engagement at The Congress. Miss Lawler has signed with "Beef Trust" Billy Watson for next season as prima donna.

DROP CONCESSIONS

CINCINNATI, O., April 18.—Harry Hedges, manager of the Olympic, this city, received instructions today to discontinue the candy, advertising, curtain and smoking concessions on the main floor of the house next season.

BECOMES A DADDY

CHICAGO, Ill., April 16.—A seven and one-half pound girl arrived at the home of Mr. and Mrs. Asa Cummings yesterday. Both mother and child are doing well. Cummings is manager of the "Star and Garter Show."

CLOSING AT KAHN'S

Bard Sutton closes at Kahn's Union Square Theatre this week, and has been engaged to produce stock at the Star, Toronto, by Fred Stair. Billie Wainwright will open at the Square next Monday as character man.

HERK SIGNS TWO

Al. Martin was signed by I. M. Herk last Friday to be featured with one of his shows next season. Lottie Lee also was signed at the same time for a period of three years. They are with the "Jolly Girls" this season.

WILL SWITCH WHEELS

CINCINNATI, Ohio, April 17.—The shows of the American Burlesque Circuit will play the Standard Theatre, this city, next season. This house played the Columbia shows up to six seasons ago.

BOOKED INTO CABARET

ALBANY, N. Y., April 21.—Roehm and Richards have booked Beatrice Allard into Farnham's Revue, to open next Monday. She replaces Fanchon Perry.

HALL JOINS MUSICAL SHOW

Fred Hall, who closed with the "Pace-makers" several weeks ago, opened with "La, La Lucille" at Atlantic City Monday.

MINSKY BRAND OF STOCK PLEASES EAST SIDE

The stock company at Minsky's National Winter Garden last week offered a show that seemed to please the patrons of this East Side house.

It was in two parts, "Isle of Nowhere" and "Sapho." Bits and numbers went over well last Friday afternoon.

Eddie (Bozo) Fox, doing his well known tramp character, was very amusing. This fellow did a lot of tumbling that pleased, as well as the line of work he offered.

Jack Shargel and Dave Shafkin are doing Hebrew comedy. Both boys work hard and get their stuff over.

Arthur Putnam did a character role in the first part, and changed to "straight" for the burlesque. He handled himself well in both parts.

May Kerns, who has lost some weight the last few months, which has improved her appearance greatly, is very popular at this house. The patrons like her style of work. She shows lots of pep in her numbers and gets them over in good shape, as well as her scenes.

Carrie Fennell, a new comer at this house, is developing into one of the best rough soubrettes in burlesque. She has everything to make her good. She can dance, knows how to put a number over, is good looking, has a pretty form and a most pleasing personality. If she continues to improve, she no doubt will be the talk of the American Circuit next season.

Frankie Lloyd, another soubrette, worked hard in her numbers and got them over very nicely.

WATSON SIGNS WITH IZZY HERK

GETS BIG CONTRACT

"Sliding" Billy Watson has been signed by Izzy Herk for next season, and the conditions of the contract are said to be the best, including the biggest salary ever offered to a burlesque performer. In addition, it is understood that Watson will have a slice of the show.

The star burlesquer probably will be on the American Burlesque Circuit, and his show will be called "Sliding Billy Watson and His Wonderful Show."

Watson will, no doubt, be a great asset to the circuit, as he is one of the biggest drawing cards in burlesque. He finished a long term contract last season with Hurtig and Seamon's "Burlesque Wonder Show," and has been playing vaudeville this season with Frank ("Bud") Williamson.

The deal to get Watson for next season was one pulled off by Herk when he spent a few days in New York recently looking over the vaudeville field.

BEDINI PICKING CAST

The roster of Jean Bedini's "Peek-a-Boo" Show, to have the Summer run at the Columbia, has a strong cast. In it are Clark and McCullough, Joe Cook, Kelson Bros., Harlan Knight, Jim De Forest, University Trio, Vittoria and Georgette, Ben Harney, Bolzen Sisters, Three English Rosebuds, May Myers, Minnie Amato, Lillian McNeil, Frankie James, Emmy Barbier, Seven Musical Spillers, La Poulet and a chorus of twenty.

LOUISE PEARSON CLOSING

Louise Pearson closed at Kahn's Union Square last Thursday night. Mae Dix jumped in and played all her scenes for the balance of the week.

Miss Dix will divide most of the lines in the scenes and bits with Miss Lorraine hereafter, as she has proven her worth in reading lines the past few weeks.

BEATTY HAS NEW PRIMA DONNA

E. Thos. Beatty has signed Lillian Berics next season. It will be her first appearance in burlesque.

IRWIN'S BIG SHOW HAS BEEN CHANGED TO ADVANTAGE

Fred Irwin's Big Show at the Columbia this week, has improved a great deal since we saw it early in the season at the Empire, Brooklyn. It is now a fine singing offering, an excellent scenic production, and has a good cast of principals.

But the material seems to be lacking for the comedy end of the show. There were only two or three scenes that stood out. It did not make any difference how hard the boys worked, they could not get much out of the other scenes and bits.

The comedy is in the hands of Harry Duncan, Al Williams and Geo. Leon. Duncan, working with a putty nose and doing a sort of eccentric line of comedy, worked hard and did all he could to get laughs. He is a good dancer. Williams is doing a "rube" and working fast, his style of comedy going over well. He works different from others we have seen doing this character. Leon, with an eccentric make-up, was another who did his best to amuse the audience. What few opportunities he had he made the best of.

Ernest O. Fisher is the straight man. He makes a good appearance and reads his lines distinctly. He has a good tenor voice which he uses to advantage.

Lester Pike does several character parts capably.

Alfaretta Symonds, a bright, vivacious, red headed girl, breezed right into favor as the soubrette. She is one of the few soubrettes who has a voice and knows how to use it. While most of her numbers were not suited to her style of work, she got them over through her personality, and by knowing the knack of how to do it. She also can read lines and is a shapely little girl. In fact, Miss Symonds can easily be rated as one of the best soubrettes in burlesque. Her costumes are attractive, and she stands out in the show. The audience liked her Monday afternoon.

Franz Marie Lloyd is the prima donna. Miss Lloyd has an excellent voice and one that has been well trained. She is an attractive young lady with a pleasing personality. She displayed some very attractive gowns.

Bertha Comins is the second soubrette. Of a brunette type and pleasing in appearance, she did very well with her numbers and scenes. She also reads lines well and offered pretty dresses.

Virginia Irwin handled the ingenue role very nicely. She looks pretty and her wardrobe pleases. She did nicely with her numbers and worked well in scenes.

Jimmy Russell and Bill Devitt are doing bits and a specialty which they put over all right.

The "baby" bit, early in the afternoon, in which Miss Symonds did the baby, was one of the big hits of the performance. She makes a corking good baby, the manner in which she carries it out giving the scene a touch of comedy that put a punch in it. Leon worked the scene up with Miss Symonds to a big laugh. Miss Irwin was also in it and did well. Leon did some good falls.

The "French" bit was a little too long, and dragged out. Leon, Fisher, Pike, Miss Comins and two chorus girls were in it.

The Misses Lloyd, Comins and Caldwell were liked in their singing specialty. If our memory serves us right, this is the first female trio we have seen at the Columbia this season. They harmonized well and all have good voices.

Miss Symonds' "Robert E. Lee" number was the hit of the afternoon. She took eight encores with it. She did as cute a shimmy as we have ever seen.

Another good scene was the bench bit, done by Duncan, Williams and the Misses Symonds, Comins, Lloyd and Irwin. There is good material in this bit, and it was worked up to a good comedy scene by all who took part in it.

Russell and Devitt, in a specialty opened with a song. They then went into a dance and finished doing an acrobatic act. They could eliminate the song, as neither can sing, and with the Columbia gallery, they were lucky to get by. Their dancing, however, was good, as was the acrobatic stunts they offered.

The "street car" bit, with Duncan and Leon as conductors, is a much better bit than when we saw it before. They get the lines over better, and the material has been improved upon. Williams gets laughs also in this scene.

Miss Lloyd offered a singing specialty that more than pleased. Her two numbers were rendered in a rich, clear voice. Her high notes were cleverly rendered. She was well received.

The last act was composed mostly of specialties. Arant Brothers in a comedy acrobatic act did very well. Working as clowns and playing violins while doing all sorts of acrobatic stunts they were most successful. But the bird bit they did as an encore, was a little too long for burlesque. It should be cut and speeded up.

The mixed quartette of Leon, Fisher and the Misses Lloyd and Comins was liked for the operatic selections they offered.

The chorus looks well and has been expensively costumed.

Burlesque News Continued on Pages 27 and 32

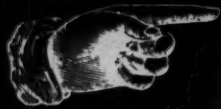
OH! WHAT A TERRIBLE BLOW!

SING IT!

**'Twill Help
Cheer the
Bunch—**

Maybe

**HERE'S
YOUR
COPY**



**TRY
IT!**

Ain't It Tough!

Words by
HOWARD JOHNSON and MILTON AGER
Allegro moderato

Good-Bye, Wild Women, Good-Bye!

Music by
GEO. W. MEYER

Till Ready

Congress said li-
But soon you'll find quor must
it's all go, wrong.

Oh, what a ter-ri-ble
Now it's wine, wom-en and blow,
song.

ing, That's not what wor-ries me
out, Wom-en will fol-low a
pals, shame, CHORUS so, long.

But think of the beau-ti-ful
The wild wom-en will all go
gals, tame.

After the coun-try goes dry,
bye!

Good-bye, Wild Wom-en, good-
bye!

lit-tle bit of good li-quer in-
after the first of Ju-ly,

'em, The girls-ies will start
to act shy,

Right

Then ev-ry night you'll see ma-n-y a sin-
They may be chic, but just cut out their li-
ner, quor

Tak-ing his own lit-tle wif-ie to din-ner, The min-ute the coun-try goes
Then it's a cinch they can nev-er get "shick-er,"

Good-bye, Wild Wom-en, Goodbye!

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Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

MELODY LANE

STERN READY TO SUE OVER NEW DIXIE SONG

Claims Ownership of "Dixie Is Dixie
Once More" Which is Also Issued
by Bernstein

"Dixie Is Dixie Once Again," a recent publication in the Jos. W. Stern & Co. catalogue, will probably be the cause of a lawsuit which Stern & Co. are preparing to bring against Shapiro, Bernstein & Co. The Stern song, according to the publishers, was written early in the fall of 1918 by Leo Turner and James Karp, two Columbia College students, who went into the service in December of the same year. Prior to joining the U. S. fighting forces, they showed the song to Jos. W. Stern, who, although impressed by its merit, did not immediately accept it for publication, but suggested that first the boys submit it to a few professional singers. They did this, and succeeded in getting a number of well-known artists to sing it, among them being Sophie Tucker. They also featured it at a number of the army camps and at community entertainments, and finally published it, and did quite some business with local music jobbers.

At a song contest held in New York on Feb. 13, according to Karp, the composer, Maceo Pinkard approached him and said that he was writing a song which bore the same title as the "Dixie" number. On the following day Karp wired to the copyright offices and received a reply to the effect that the Pinkard song had not been copyrighted by either Pinkard, Tracey, Shapiro, Bernstein & Co., or any other person.

On March 15 Stern & Co., having received reports that the Karp and Turner number was selling well, took it over and have since published it on a royalty basis.

Early in March the Bernstein concern announced the publication of "Dixie Is Dixie Once More," by Tracey and Pinkard, and when Stern & Co. learned of it and discovered that the title of the song was not only identical with that of the Karp number, but that also there was a similarity in both words and music of both songs, started an investigation.

A suggestion that the matter be arbitrated was refused by the Stern house, which insists that the Bernstein song did not exist until after the song contest of Feb. 13, and claims that the number is an infringement of copyright.

HENRY WRITES HITS AND ADS.

S. R. Henry, the composer, writes both musical composition and advertisements with equal facility, and although not generally known he is the author of the clever advertising matter appearing in the various newspapers in connection with "Indianola," "Tears of Love," "Himalya" and others of his compositions.

Advertising experts have often admired the style and effectiveness of the advertisements run in connection with these numbers. The one appearing in this week's issue of THE CLIPPER is a fair specimen of his ability as a publicity man.

NEW SONGS SCORE IN WEST

Lynn Cowan, of Bailey and Cowan, at the Orpheum Theatre, Omaha, last week, wrote George Friedman, manager of the McCarthy & Fisher Co., the following letter:

"You can tell the world that 'Everybody Wants a Key to My Cellar' and 'Kisses' are the hit of the Bailey and Cowan act. 'Key to My Cellar' is a riot here, and to think that I didn't want to use it here because this town has been dry for the last two years. Now I am glad I put it on."

WALTER EASTMAN GOING ABROAD

Walter Eastman, manager of the American branch of Chappell & Co., the English music publishing house, is planning to spend several months in England.

UNION FIGHT HITS SINGERS

London, Eng., April 16.—The quarrel between the Amalgamated Musicians' Union and the Performing Rights Society has reached the stage where orchestras are refusing to play music published by members of the society. This is now seriously affecting artists who chance to have songs published by the banned firms.

The Variety Artists' Federation has protested to the Musicians' Union against artists being victimized in this manner in a quarrel with which they have no concern, and Mr. J. B. Williams, general secretary of the A. M. U., writes as follows: "Dear Mr. Russell.—I recognize your point in regard to your members who are using their own property which is merely published by one of the banned firms. I feel sure I shall carry my executive with me in suggesting that the point can be met by the Variety Artists' Federation giving a certificate or guarantee to any of the members concerned that the song he or she may be singing is their own property. I suggest that the V. A. F. shall do this because we do not recognize non-members of the V. A. F., and to secure the certificate it would mean the artist would have to be a member of the V. A. F. and get the benefit of the arrangements through that organization." Pending an adjustment of the quarrel or a more definite arrangement so far as the artists are concerned, the V. A. F. is prepared to issue certificates as suggested for the convenience of its members on proof of ownership of songs being supplied.

PRODUCTIONS IN PREPARATION

Harry Williams and Neil Moret are now in San Francisco at work on a new musical show called "Kittie's Knees," which is to have an early production on the west coast.

Vincent Rose is in Los Angeles writing the music of an operetta, and Louis Wesley in New York is at work re-writing the music of "The Million Dollar Doll," which has been a big money maker on the road.

Weston Wilson, the junior member of the Daniels & Wilson firm, has recently been released from the navy and has the music of a new tabloid ready, for which Mr. Wesley has written book and lyrics.

All the above mentioned writers are connected with the Daniels & Wilson Co., of New York and San Francisco, which plans a big campaign for the coming season.

AN "OCTAVE OF FLATS" WOW!

A weekly theatrical newspaper reviewer in a recent issue had occasion to refer to Yvette Rugel, the prima donna, and her vocally brilliant rendition of a minor key setting of Stephen Foster's "Swanee River."

He wrote: "She offered 'Swanee River' in an octave of flats." Wow! Wow! An octave of flats! Just wait until the comedy column writers in the musical papers and the music critics in the dailies get a flash at that one.

REMICK GETS GEO. WHITE PIECE

J. H. Remick & Co. will publish the music of the new George White production, "The Scandal of 1919." Arthur Jackson and George White wrote the book and lyrics of the piece; Herbert Spencer, Richard Whiting and Al. Gumble are responsible for the music.

"TIPPERARY" REFEREE DEAD

Campbell Thompson, the referee in the suit at law brought by a California woman, who claims to have written the song "Tipperary," is dead, and the case, which has dragged along for several months, threatens to be prolonged indefinitely.

NEW FEIST OFFICES TO OPEN

The new Leo Feist, Inc., professional offices at No. 711 Seventh Ave. will be open for business early next week.

A. J. STASNY ESCAPES PAYMENT OF BIG FINE

Up on Charge of Permitting Song
Demonstration, Proves it Was
Only a Rehearsal

A story to the effect that A. J. Stasny, the music publisher, had been found guilty of an infraction of the rules of the Music Publishers' Protective Association, and had been fined \$1,500, was widely circulated in publishing circles last week.

Stasny was charged with having permitted a demonstration of his songs in the McCrory Philadelphia store, an act which, according to the Publishers' Association by-laws, is punishable by a fine of \$1,500.

The matter was threshed out before the association officers, where the following facts were revealed. Manager Downey, of the McCrory store, was interested in the entertainment portion of a benefit to be given in Philadelphia, and had secured a trio to sing a number of songs. One of the singers was unable to appear, and Downey, looking about for a substitute, selected Tom Houston, the manager of the Stasny Philadelphia office. One of the songs to be rendered was Waterson's "Down On the Farm," and as Houston did not know it, Downey called him into the store and was teaching him the melody when a salesman from a music publishing house chanced in. He recognized Houston, saw him at the piano and, hearing him sing, jumped to the conclusion that a demonstration was on.

He reported the matter to New York and Stasny was immediately called upon for an explanation. An investigation into the affair was immediately made. Houston told his story, which was corroborated by Downey, and Stasny saved his \$1,500. In a letter to Manager Houston sent late in the week Stasny cautioned his manager to do no more rehearsing of other publishers' songs in the retail stores. If it becomes necessary to do any singing let it be done within his own home, or, if that be inconvenient, rehearse on the street corner rather than in a place where music is sold.

HITCHY-KOO CAPTURES AN INDIAN

Os-Ko-Mon, the Indian singer and dancer, recently associated with Princess White Dear, has decided to leave the ranks of the vaudevillians for the time being, and has signed with Chas. B. Dillingham and Raymond Hitchcock. He will be one of the features with Hitchcock's new "Hitchy-Koo" show.

MISS EADIE SINGS A HIT

One of the bright spots in Eadie and Ramsden's act is Miss Eadie's singing of Ernest R. Ball's little ballad, "Dear Little Boy Of Mine." Up at the Harlem Opera House last week, she held her audience enthralled while she sang this popular hit. She is also using "When Robert E. Lee Arrives in Old Tennessee," another Witmark publication.

ACTORS CROWD 46th STREET

Since the opening of the new N. V. A. clubhouse in West Forty-sixth street, music publishers with offices on that thoroughfare, have been doing a big business.

From Mid-day until early evening the street is thronged with actors and its appearance reminds one of West Twenty-eighth street in the days when the popular music publishing business was young.

MONARCH TO OPEN IN N. Y.

The Monarch Music Co., of Reading, Pa., are planning to move to New York in the near future. This company has a number of large selling compositions, among them being "Wishing Land," "A Dixie Lullaby," "To a Lonesome Heart," and "The Heavens Are a Mother's Service Flag."

TRIO WRITE TWO BIG HITS

It took three writers—J. Keirn Brennan, Paul Cunningham and Bert Rule—to evolve that remarkably popular song, "Have a Smile for Everyone You Meet and They Will Have a Smile for You." When one considers what a really tremendous favorite it is, and how it looks like establishing a new record, but proving that a so-called "popular" song can really live on in favor indefinitely, it will be admitted that even for three writers the task was not so easy. But this little story isn't really about "Have a Smile," although that song serves as a proper preface. What we want to draw attention to is the fact that these same three clever writers have, in the quaint language of some folk we know, "just been and gone and done it again." In other words, they have followed one big success with another one right on top of it, which, as everybody knows, is a mighty hard trick to turn. What is more, they've taken an equally jolly theme, a theme full of sunshine and optimism and good will and, in fact, everything that is bright and commendable. The new song, which, like "Have a Smile," is published by M. Witmark & Sons, is called "The Gates of Gladness," with a sub-title, "On the Road to Sunshine Land," and Messrs. Brennan, Cunningham and Rule have turned out one of the best 2½ snappy tunes and A-1 verses and chorus that we've seen in a long while. Already "Gates of Gladness" is going strong and will undoubtedly be a real hit, as it just as undoubtedly deserves to be. At the Palace Theatre last week, when Maud Lambert sang it, it proved its worth beyond all cavil. If you're looking for a real winner, stop right at "The Gates of Gladness," and walk right in. You'll be surprised at what a cheery vista it opens up.

SONG TITLES CONFLICT

Jos. W. Stern & Co. and Harry Von Tilzer have a song title conflict on in connection with the songs, "I Want To Be Good, But the Girls Won't Let Me," issued by the Stern house, and "I Want To Be Good, But They Won't Let Me," published by Von Tilzer.

The Stern song is by B. Sussell, while the Von Tilzer song is by Frank Fay and Dave Dreyer.

The question of priority of title will doubtless be decided by the Music Publishers' Protective Association.

SONGWRITER WANTS \$100,000

Mrs. Lillian Bradley, a songwriter and concert singer, has filed a suit against Harry E. Robinson, of Boston, for \$100,000 alleging that she has been damaged in that amount on account of the defendant's failure to keep a promise to marry her. "The promise the defendant made to marry me," Mrs. Bradley declares, "interfered with my work and income."

COHEN SONG ON BIG TIME

"That's What God Made Mothers For," a popular Meyer Cohen ballad, is being featured by many big time vaudeville acts. The song is one of the leaders in the Cohen catalogue.

DODY STAGING JEWISH PLAYS

Dan Dody, well known in music publishing circles, is putting on a number of Jewish plays on the lower east side. The productions are finely put on, and are playing to \$2.50 top price, and are doing a remarkable business.

FEIST MOVES ST. LOUIS OFFICE

On and after May 1, the St. Louis office of the Leo Feist, Inc., concern will be located at No. 401 Calumet Building, at Seventh and Chestnut Streets.

REMICK MOVING TO STATE LAKE

CHICAGO, April 21.—On May 1 the Chicago office of Jerome H. Remick & Co. will be moved to the new State Lake building.

THE GATES OF GLADNESS

(ON THE ROAD TO SUNSHINE LAND)

By J. KEIRN BRENNAN, PAUL CUNNINGHAM and BERT RULE

ANOTHER BIG SONG HIT
By the Writers of

HAVE A SMILE

A Natural Double

For Two Boys, Two Girls, or
Boy and Girl

The Gates Of Gladness

(On The Road To Sunshine Land)

By J. KEIRN BRENNAN
PAUL CUNNINGHAM
& BERT RULE

Brightly (Not too fast)

When you're lone-ly and the on-ly friends you thought were
Days were drear-y 'til your cheer-y eyes looked in - to
true, All have turned a-way from you, And you don't know what to do, Then you find one,
mine, With a smile that seemed di-vine, Like a ray of glad sun-shine, How I bless you,
some sweet kind one, Who be-lieves in you, Then the clouds will fade a-way, And that
and ca-ress you, Since you came to stay, You have light-ed up the way, To a
REFRAIN Brightly, but not fast
some one came to day, You have o-pened up the gates of glad-ness
bet-ter bright-er day.

7314

M.W. & SONS 15975-2

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On the road to Sun-shine Land, For you brought me from each
thought of sad-ness, When you took me by the hand,
Yes-ter-day was so grey, 'Til you showed me the way, And to-day I un-der-
stand, You have o-pened up the gates of glad-ness On the
road to Sun-shine Land! You have Land!

M.W. & SONS 15975-2

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C. CARPENTER, JR.
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242 Griswold St.

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Pittsburgh, Pa.
347 5th Ave.

BEN BURKE
Baltimore, Md.
514 Park Ave.

JOS. B. KENNEY
St. Louis, Mo.
401 Calumet Bldg.

FOREIGN NEWS

MANAGER HELD LIABLE FOR
ARTISTS' LOSS IN THEATRE

**Important Decision Is Made in West Bromwich County Court,
Where Management Is Held as Bailee of Performers' Cos-
tumes, with Full Responsibility for Their Safety
Until Removed by Artist from Theatre.**

LONDON, Eng., April 21.—In the West Bromwich County Court Judge Howard Smith handed down a decision placing the responsibility of performers' goods, stolen from dressing rooms, upon the theatre management.

The case in which this decision was made was that of Hilda Dawson, a variety artist, against Benjamin Kennedy, proprietor of the Gaiety, Birmingham, for the recovery of \$75 damages for the loss of a quantity of stage costumes and other wearing apparel from her dressing room in that theatre on the night of January 21, 1919.

The plaintiff explained that she was engaged as a comedienne and dancer at the Gaiety for the week of January 20, and was assigned a dressing room. She played the Monday and Tuesday performances and, when she went to her dressing room on Wednesday to dress for the matinee, her costumes had disappeared.

The plaintiff further explained that the defendant had been negligent in that there was no lock on the dressing room door, and that the door could not be closed tightly; that there was no attendant at the

stage door, which opened to the street, and which was open to any one who wished to enter.

The counsel for the defence denied any negligence and maintained that locks were provided on all dressing room doors; that dressing rooms were for the convenience of artists and that they were not obliged to dress in the theatre, although it was invariably done. Furthermore, if there was negligence on the part of the defendant there was contributory negligence on the part of the plaintiff. She had her own hamper in her dressing room and could have locked up her things before she left the theatre. Defence's counsel further said that at the close of the performance the responsibility of the management was at an end.

The Judge, in rendering his decision, said that the defendant was bailee of the articles left in the dressing room, and as such he should have taken proper care of them. The articles were necessary for the plaintiff in the fulfilment of her contract and it followed that she should bring them to the theatre.

SACKS PLANS CIRCUIT

London, April 19.—J. L. Sacks, manager and producer, is planning a circuit of twelve "standardized" theatres in the larger provincial cities. Six of the houses will be newly built along the same architectural design, and the remaining six will be acquired and remodeled along the "standardized" plan outlined by Sacks.

The theatres will be situated in Glasgow, Manchester, Birmingham, Liverpool and other cities approximating these in size, and Sacks is at present engaged in organizing a syndicate with a capitalization of \$2,500,000 to put this newest theatrical project over.

Sacks was led to his present plan through his inability to obtain theatres in which to house his productions at the present time. Theatres here and throughout Britain are being rented for fabulous prices these days. Sacks says when the circuit of theatres is completed, he will be able to send companies on tour that will play a month at each house instead of the present system of visiting a town and remaining there but a short period each year.

It was also pointed out by Sacks that the stages of all the twelve theatres planned will be so "standardized" that it will not be necessary to carry expensive electrical fittings for stage effects, thus insuring a big economic saving for his traveling companies.

GULLIVER TAKES OVER COLLINS'

LONDON, Eng., April 18.—Charles Gulliver has taken over Collins' Music Hall and assumes the responsibility for all outstanding contracts made with artists by managers Derbyshire, Halford and Mitchellhill. These contracts number several hundreds and extend into 1923. In accepting them he has waived the right possessed under the possession and occupancy clause to terminate any or all of these contracts. Gulliver has also raised the wages of the employees of the house 25 per cent.

MISS CARLETON'S FRIEND DIES

LONDON, Eng., April 19.—John Marsh, friend of the late Miss Billie Carleton, is dead at his home in Epsom. He was a prominent witness at the inquest over the

body of Miss Carleton, and in his evidence stated he had known her about six years, during which time he had supplied her with large sums of money. On the day before the Victory Ball she had tea with him in his flat and he loaned her \$5,250 to redeem her jewelry which was in pawn, he said.

TO HAVE THREE "CHOW" COS.

LONDON, Eng., April 21.—Grossmith and Laurillard will send three "Chu Chin Chow" companies on tour on August Bank Holiday. Arrangements have been made to have these companies stay in each town visited from three to seven weeks. The principal company will open in Blackpool, where it will remain for four weeks.

SCALA GETS "BLACK FEATHER"

LONDON, Eng., April 19.—F. J. Nettlefold, lessee of the Scala, who turned over the house to Matheson Lang when he was forced to withdraw "The Purple Mask" from the Strand, will become a full-fledged manager on April 30, when he will present "The Black Feather," a four-act play by W. A. Tremayne.

MY FANCY GETS THEATRE

LONDON, Eng., April 21.—My Fancy (Mrs. Harry Bawn) has acquired the Theatre Royal, Edmonton, and will open it next Monday as the Edmonton Hippo with pictures and variety. The house has drome, with pictures and variety. The house has been overhauled, redecorated and altered.

ST. MARTIN'S A PRODUCING HOUSE

LONDON, Eng., April 19.—Albert de Courville will open St. Martin's Easter week as a producing house for musical and "straight" light comedies, farces, etc. The opening play is "The Very Idea." He has a long lease of the theatre and is said to be paying a record rent.

DRURY DIRECTORATE UNCHANGED

LONDON, Eng., April 17.—The attempt last week to remove all the present directors of the Drury Lane Theatre, with the exception of Arthur Collins, and appoint Oswald Stoll and Charles Gulliver in their places, has failed, and the directorate remains the same.

We announce that we have this day copy-righted—

A GEM of a Song
"MENDING
A HEART"

Poem by L. WOLFE GILBERT

Musical setting by JOSEPH COOPER

All infringements will be taken care of by

SAMUEL W. WALLACH, Attorney

299 BROADWAY, NEW YORK

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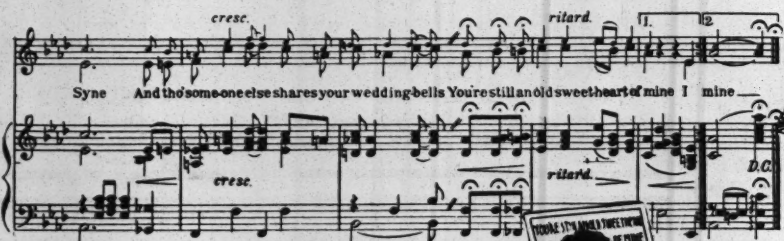
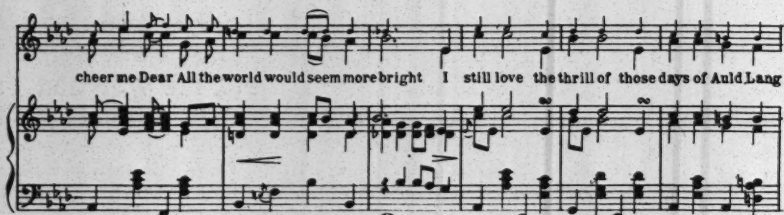
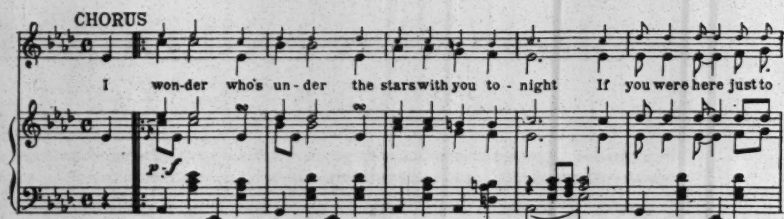
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Our spring offering to artists is a wonderful new ballad by the authors of the country's sensational hit "Till We Meet Again" Raymond Egan and Richard Whiting. This ballad contains everything essential to a number that merits success and we predict for it the greatest popularity of anything in years.

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BETH STANLEY has been engaged for Reisenweber's.

Frank Gaby will soon appear in a new ventriloquial turn.

Sol Unger was ill last week and went to Atlantic City to rest.

Charles Reid has joined Hoyt's Military and Musical Review.

Johnny Dooley has been engaged for the Zeigfeld "Midnight Frolic."

Hooper and Burkhardt have a new act, written by James Madison.

Alyn Chester has been engaged by Shaw and Johnston for "Sunshine."

Brown and Jackson are having a new act written to be done in one.

Tom Truss has been appointed manager of the Apollo Theatre, Chicago.

Rose Coghlan is to return to the stage in "Pretty Soft," by Paul M. Potter.

Percival Knight has been put under a long-term contract by the Selwyns.

Leonard and Willard are having a new act written by Allan Spencer Tenney.

Muldoon and Franklin, dancers, have signed with the Margaret Edwards act.

Willard Coxey joined the Sells-Floto show last Monday as press representative.

The Klein Brothers will be seen in a Selwyn musical comedy now in rehearsal.

Joseph Barton joined "Help! Police!" a new act produced by Herman Becker last week.

George Anderson will devote the next few weeks to campaigning for the Victory Loan.

Julie J. Bennett and **Helen Courtney** have a comedy act in rehearsal at Unity Hall.

Estelle Wood, prima donna of the "Rose-land Girls," will appear in vaudeville next season.

Gordon and Derri have a sister act in rehearsal. Both sing and the former plays the piano.

Edward Block and **Arthur Herschmann** have collaborated on a new play called "The Tangle."

Daisy Carleton returned to New York last week from a visit to her sister in Reading, Pa.

Martha Mansfield and **Sylvia Day** have been engaged by the Johnny Dooley Film Corporation.

Sadie Banks is featured in a new act by Aaron Ross which has "Guess" as its working title.

Cecil Lean has been signed by the Shuberts to star in a musical comedy the coming summer.

John P. Kelley and Company have an act entitled "A Game of Con" in rehearsal at Unity Hall.

William A. Downs has been appointed assistant manager of one of the "Better Ole" companies.

Beverly Juneau has been engaged to appear in "Madame Sappho," to be produced by Oliver Morosco.

Dorothy Pembroke returned to New York last week from Boston, where she visited her mother.

Ada Forman, formerly solo dancer with Ruth St. Denis, will soon be seen in vaudeville under the direction of M. S. Bent-

ABOUT YOU! AND YOU!! AND YOU!!!

Eleanor Painter may appear next season in a new Max Marcin play tentatively named "The Singer."

John Carbrey, formerly of Carbrey Brothers, and **Pauline Lorimer**, will soon appear in a new act.

Martha Mansfield has signed with A. H. Woods to appear in one of the latter's productions next fall.

Ben Hastings has succeeded **Johnny Ford** as the dumb burglar in "Tumble In" at the Selwyn Theatre.

Irene Fenwick has been engaged by the Shuberts, and is to be seen in one of their forthcoming productions.

Jacob Ginsburg, who conducts a music studio in this city, was divorced last week by Mrs. Tini Ginsburg.

Charles Judels has been engaged by Oliver Morosco to play the part of Gugu Brown in "Smith Jones."

Walter H. Kahn, former professional dancer, is now general manager of the Italica Art Corporation.

G. E. Morefield has secured a five-year lease on the Strand, Raleigh, N. C. He will open it on Sept. 21.

Al. H. Wilson, the singing comedian, is soon to appear in a new monologue, with songs, by James Madison.

Beadie Wood and **Anna Mack** are now doing a specialty in the pick out number with the "Roseland Girls."

Serita Gatté, Oriental dancer, has been engaged for "The Dark Star," in which Marion Davies is featured.

May Dealy, who has not been seen on the stage for three years, has rejoined the cast of "Monte Cristo, Jr."

Emilina de Miranda, the Brazilian soprano, signed last week to sing in the Spanish Opera, now at the Park.

Clyde Vogue is to play the leading role in a new act by Aaron Ross entitled "Reflections," a sketch for three people.

Arthur Lyons has moved into larger quarters in the Putnam building. **Lou Shurr** has been added to his staff.

Henry Frey will open this week on Camp Time in "The Reformer," a topical monologue written by James Madison.

Slayman Ali has arranged to place a troupe of twelve Arabs, on May 5 week, with the Hagenbeck-Wallace Show.

Cliff Friend and **Harry Riechman** and their vest-pocket piano, have been engaged for the Zeigfeld "Nine O'Clock Revue."

Elmer R. Chaffer, of the Gaiety Theatre, Rochester, and **Marion Blake**, of "The Bon Ton" Company, were engaged recently.

Lew Fields, who will play a part in "The Lonely Romeo," which the Shuberts will produce, will also stage the piece.

Norma Winslow returned from Paris last week. She has been away for six months entertaining the soldiers in France.

Wallace Munro, who has been Leo Ditrachstein's manager for the last three seasons, has quit. The split came in Philadelphia.

Dorothy Williams, **Frances Feeley**, **Harry Murray**, **Homer Sisters**, **Dolores De Vere**, **Gertrude Burns**, **Ruth Burns**, **Mizzi Huyler** and **Frances Le Roy** are included in the cast of a new review which **Lea Herrick** is presenting at the Pre Cateline.

Babe Marlow has signed with Andre Charlot to appear in "Tumble In" when it is presented at the Prince of Wales Theatre, London.

Monica Redmond has been booked by Roehm and Richards with the Tommy Allen Company, a vaudeville act, which opened Monday.

Clyde Powers, the Hippodrome stage manager, and **Florence E. Pray**, one of the understudies at the big theatre, were married last week.

Evelyn Cavanaugh, the dancer, has signed to appear in "Among the Girls," the new act by **Eddie Cantor** next season. It is a novelty in one.

Dollé Grey and **Whitlock Davis** are opening in a new sketch this week by **Ernest Whitehouse** Cortis, entitled "Maggie O'Brien—Typist."

The Leahy Brothers, ring gymnasts, have completed their Eastern vaudeville tour and have signed with the De Rue Brothers' Minstrels.

Paul E. Burns is the author of "Just Her Way," a new farce in one act, to be presented at a benefit performance at the Shubert on April 28.

Rachel Crothers will be the principal speaker at the annual dinner of the Playwright's Club to be held April 25 at the Great Northern Hotel.

Helen Clark last week left the cast of "Oh, My Dear," at the Princess. She will be seen in a new musical comedy entitled "La, La Lucille" this summer.

M. P. Krueger, the musical director for "Good Morning, Judge," since the death of **Frank Paret**, has signed to direct the musical comedy permanently.

Clifford Brooke, who went to London some time ago to stage "Friendly Enemies," is en route for New York to stage some plays for local producers.

Mrs. Carey Burt has been appointed representative of the Ellison White Musical Bureau and will book the entire Inland Empire territory for them.

Herman A. Doll, a musician, was arrested last week for giving liquor to a wounded soldier. He pleaded guilty and was held in \$500 bail awaiting trial.

Madeline Clark and **Frances Summer** have signed for a new musical tableau under the management of the Burlington Four. It opened at Asbury Park Monday.

Edwin Nicander, **Dallas Welford**, **Rowland Buckstone**, **Rose Coghlan** and **Joseph W. Herbert** have been engaged for the cast of **Paul Potter's** French farce, "Pretty Soft."

Sergt. Frank E. Dee has been awarded the Distinguished Service Cross by General Pershing for extraordinary heroism in action at Ronssoy, France, Sept. 29, 1918.

Alfred Matthews has signed with Oliver Morosco to compose six musical selections for "Smith, Jones and Brown," the new musical comedy to be produced by the latter.

Caroline Morrison mourns the loss of her grandmother, **Mrs. L. C. Hutton**, who died April 13. Mrs. Hutton was eighty-seven years of age, and was well known by professionals.

Bert Levy will soon have a book published containing his stories which have appeared in the *Herald*, *Morning Telegraph* and *Christian Science Monitor*. **Edgar Selwyn** has purchased the publication privileges of the stories for \$1,000.

Willard Mack returned from the coast last week to stage "Red Heart," which "Lefty" Miller is producing for **Martin Herman**.

Francis Whalen and **Frances McNulty**, a two-act, have just returned from abroad, where they entertained the soldiers. The latter is rehearsing a new clog dance at Unity Hall.

Minnie Dupree returned last week from France, where she has been in stock under the auspices of the Over There Theatre League. She has been overseas more than four months.

Faire Binney has signed with the Shuberts to play the leading ingenue role in a new comedy, written by **Rachel Crothers**, and which will be produced in the near future.

Desiree Lubowska, the Egyptian dancer, has postponed her engagement abroad until June in order that she may continue with "Everything" until the close of the Hippodrome season.

Charles Howard and **Tyler Brook**, assisted by **Victoria Nightingale**, have a new act. The offering, which includes comedy and dancing, opened at Proctor's, Elizabeth, N. J., Monday.

Norma Winslow, it was learned last week upon her arrival in New York upon the *Magnetic*, was married last month to **Captain Louis R. Darwen** of the British Royal Field Artillery.

Amparita Farrar, the concert singer, will be married to **Dr. Goodrich T. Smith** next June. She met him while entertaining soldiers in France, he being a surgeon with a captain's rank.

Dorothy Godfrey has signed with **John P. Slocum** to appear in "The Lady in Red," an operetta, which **Anne Caldwell** and **Robert Winterberg** wrote. The piece will have its premiers in May.

Adele Royland, **Audrey Maple**, **Fay Marble**, **Jobyna Howland**, **Ada Mae Weeks**, **Elaine Hammerstein** and **Grace Fisher** acted as patronesses at the ball given at Reisenweber's last Thursday night.

Will White, of the "Lombardi, Ltd." company, played the role of **Robert Tarrant** for several performances in Newark, N. J., last week, replacing **Charles Willesley**, out of the cast owing to illness.

Olive Wyndham, **James L. Crane**, **William B. Mack**, **Florine Arnold**, **Ramsey Wallace**, **Arline Hackett**, **Harold Voeberg**, **W. L. Thorne**, **John J. Pierson**, **Robert William**, **George Hart**, **Georgie Hall** and **Harriet Ross** are included in the cast of "Look and Listen," A. H. Woods' new play.

Helene Sinnott, who played the leading role in "East Is West," during **Fay Bainter's** recent illness, has been engaged by **William Harris** for a prominent part in "Dark Horses," a new play which will soon be produced. Hitherto, **Miss Sinnott** has been an understudy.

John M. Kuhn and **W. V. Webster** were engaged by **John Philip Sousa** last week to play an instrument invented by **Sousa** called the "Sousaphone." Both are physical giants, and have been selected for the reason that the instrument is a very large one and requires a man of bulk to play it.

Adelaide and **Hughes**, **Mae West**, **John Burke**, the **Watson Sisters**, **Grace and Berkes**, **George and Dick Rath**, **Julia Ballew**, **Phil Baker**, **Cooper and Ricarda**, **Carl McCullough**, **Marguerite Calvert** and **Tex McCloud** are included among the performers who appeared at the concert at the Winter Garden last Sunday night.

Garland Howard, of **Howard and Stevens**, has filed a complaint with the N. V. A. against **McCree** and **Ledman**, claiming the latter are doing his opening in its entirety. In this bit an entrance is made in a baby carriage.

VAUDEVILLE BILLS

For Next Week

Palace—Blanche Ring—Clifton Crawford—Charles Grapevin—Misses Lightner and Newton Alexander. (Four to Bill.)

NEW YORK CITY.

Colonial—Van & Schenck—Rooney & Bent—Conway & Fields—Geo. N. Brown—Yvette Rugel—Ivan Bankhoff & Co.—Mr. & Mrs. Jimmy Barry.
Royal—Jas. Watts & Co.—Dolly Connelly & Co.—Lelpaig—Dazie—Gallagher & Rolly.
Alhambra—William Cutty—Geo. E. Price & Co.—Milo—Buch Bros.—Mirano Bros.—Will Ward & Girls—Allen, Brooke & Co.—Hackett & Delmar.
Riverside—Geo. McFarlane—Harry Cooper—Belle Baker—Robt. T. Haines & Co.

BROOKLYN.

Orpheum—Pink's Mules—Lillian Herlein—The Vivians—Wellington Cross—Gibson & Connell—Bernard Granville—James & Bonnie Morgan—Stone & Kelise—Marion Harris.
Bushwick—Dickinson & Deagon—Lou Holtz—"Not Yet Marie"—Edward Marshall—Marie Cahill.

BALTIMORE, MD.

Maryland—Florence Tempest—Edmund Hayes & Co.—Quixey Four—Adler & Ross—Lambert & Ball—Stuart Barnes.

BOSTON, MASS.

Keith's—Lady Alice's Pets—Eva Tanguay—Seven Bracks—Maurice Burkhardt—Rose & Moon—Milletto Sisters & Co.—McCannell & Austin—Pickman Bros.

BUFFALO, N. Y.

Shea's—Chief Caupauliana—James Sava & Co.—Strassell's Animals—Gertrude Hoffman—William Ebs & Co.—Fremont, Benton & Co.

CLEVELAND, OHIO.

Hippodrome—Marconi & Fitzgibbons—Toto—Frankie Heath & Co.—Reynolds & Donegan—Hallen & Fuller—Al Herman—Robinson's Elephants—Harry Holman & Co.

COLUMBUS, OHIO.

Keith's—Helene Davis—American Ace—Cressy & Dane—LeMair & Hayes.

CINCINNATI, OHIO.

Keith's—"For Pity's Sake"—Mme. Chilson Ohrman—"Somewhere in France"—Henry Lewis—Koban Japs—Kharum—Julie Ring & Co.

DAYTON, OHIO.

Keith's—Billy Rogers—Gliding O'Mearas—Kerslake's Pigs—Al. Shayne—Sweeties—Campbell Sisters.

DETROIT, MICH.

Temple—Edna Goodrich & Co.—Roode & Francis—Ethel McDonough—Darrell & Edwards—Santly & Norton—Two Jesters—Collins & Hart—Kenny & Nobody.

ERIE, PA.

Colonial—Burns & Wilson—Emma Stephens—Mayo & Lynn—Rita Mario Orchestra.

GRAND RAPIDS, MICH.

Empress—Conroy & Murphy—Franz & La Salle—Laurie & Bronson—Nita Jo—Robbins & Co.

HAMILTON, CAN.

Orpheum—E. & J. Connelly—Stone & Hayes—Ruth Royce—Libby, Brown & Co.—General Pisano & Co.

INDIANAPOLIS, IND.

Keith's—Selma Braatz—Hobart, Bosworth & Co.—Al. & Fannie Stedman—Eddie Foyer—"Study in Sculpture"—Snow & Velmur.

LOUISVILLE, KY.

Keith's—Frank Crummit—Rinaldi Bros.—Kitner & Reaney—La Bernicivi & Co.—Aerial Mitchells—Brendel & Burt—Elsa Ruegger—Levitatin.

LOWELL, MASS.

Keith's—"Somewhere with Pershing"—St. Onge & Ritchie—Harry Hines—Lorner Girls—Morris & Campbell—Elsie Manis & Brother—Manning & Lee—Ross Wyse & Co.

MONTREAL, CAN.

Orpheum—Sandy Shaw—Edna Luby—Sallie Fisher & Co.—Ménotte Duo—Wood & Wyde—Dooley & Dooley—Rice & Werner.

PORTLAND, ME.

Keith's—Imhoff, Conn & Coreen—Lee & Cranston—Frank Mullane—Nakae Japs—Wilson Bros.—Winie Daly.

PHILADELPHIA, PA.

Keith's—Wright & Dietrich—Nelson & Chain—Isakawa Japs—Alice Elis & Co.—Dresser & Gardner—"Memory Book"—Klein Bros.—Eadie & Ramsden—Emily Darrell.

PITTSBURGH, PA.

Davis—Gardner & Hartman—Van Celles—U. S. Navy Jazz Band—Mehlinger & Meyers.

ROCHESTER, N. Y.

Temple—Prosper & Moret—Susan Tompkins—Bob Albright—Doree's Celebrities—Ames & Winthrop—Gonne & Alberts—Jas. C. Morton & Co.—Tamaki Duo.

TOLEDO, OHIO.

Shea's—Florence Duo—Clifford Walker—Green & De Lier—Bruce, Duffett & Co.—Clark Sisters—"On High Seas."

TORONTO, CAN.

Shea's—"Petticoats"—Patten & Marks—Moran & Mack—Walter Weems—Four Readings—Willie Hale & Brother—Olga Petrova—Zeno & Mandel.

WILMINGTON, DEL.

Garriek—Wright & Percival—Eva Taylor & Co.—Barker & Wynn.

WASHINGTON, D. C.

Keith's—Claudia Coleman—"Four of Us"—Whiting & Burt—O'Donnell & Blair—Julius Tannen—Bordoni & Gitz-Rice.

YOUNGSTOWN, OHIO.

Hippodrome—Harry Watson & Co.—Mrs. Gene Hughes & Co.—Arnold & Allman—Trixie Friganza—Frank Gaby—Ara Sisters.

CHICAGO, ILL.

Majestic—Elizabeth Murray—Cressy & Dayne—Harry Green & Co.—Santos & Hayes—Mazie King & Co.—Herbert Clifton—Whipple, Huston & Co.
Palace—Bessie Clayton & Co.—Emma Carus—Burns & Frabito—Joe Browning—Harry Langdon & Co.—Adroit Bros.
State Lake—Frisco—Nellie Nichols—Lemaire Hayes—Vokes & Don—Jim & Marion Harkins—Littlejohns—Stromberg & Lerner.

CALGARY, CAN.

Orpheum—Blossom, Seely & Co.—Patricola & Myers—Whiteledge & Beckwith—Dunham & Edwards—Williams & Mitchell—Olga Mishka & Co.—Mollie McIntyre.

DULUTH, MINN.

Orpheum—Three Mizunos—Win. Smythe—Hector—Daisy Nellis—Morgan Dancers—Harmon & O'Connor.

DES MOINES, IA.

Orpheum—Jos. Howard's Revue—Blair & O'Donnell—Bert Baker & Co.—Tina Lerner—Turner & Grace—Allan Rogers.

DENVER, COLO.

Orpheum—Valeska Suratt & Co.—Rockwell & Fox—Geo. Yeoman—Nolan & Nolan—Lewis & White—Demarest & Collette—Kate & Wiley.

KANSAS CITY, MO.

Orpheum—Bennett Sisters—Jan Rubini—Walter Fenner & Co.—Wanzer & Palmer—"Heart of Annie Wood"—Claudius & Scarlet—Vallecita's Leopards.

LOS ANGELES, CAL.

Orpheum—Eddie Foy & Co.—Kirksmith Sisters—Adams & Griffith—Folly Moran—Hobson & Beatty—Chas. Wilson—McIntyre—Theo. Kosloff & Co.

LINCOLN, NEB.

Orpheum—John B. Hymer—McKay & Ardine—Henry B. Toomer & Co.—Le Volos—Sid Townes—Rodriguez Bros.—Walters & Walters.

MINNEAPOLIS, MINN.

Orpheum—Athos & Reed—Harry Jolson—Bailey & Cowan—"Only Girl"—Kennedy & Rooney—Mazie King & Co.

MILWAUKEE, WIS.

Majestic—Four Marx Bros.—Espe & Dyftons—Morton & Glass—Bale & West—Brisbre & King—La France Bros.—Sansone & Delilah.

OMAHA, NEB.

Orpheum—Everest's Circus—Chas. & Madeline Dunbar—Florence Roberts & Co.—Sheila, Terry & Co.—Primrose Four—Brenck's Models.

OAKLAND, CAL.

Orpheum—Sam Mann & Co.—Polly Moran—Mosconi Bros.—Davis & Rich—Sterlings—Clinton Sisters.

PORTLAND, ORE.

Orpheum—Annette Kellermann—Great Lester—Gene Greene—Margaret Young—Eddie & Edith Adair—Alec & Dot Lamb.

SAN FRANCISCO, CAL.

Orpheum—"Reckless Eve"—Clara Morton—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merritt & Bridewell—"Miracle"—Harriet Rempel & Co.

SEATTLE, WASH.

Orpheum—Lucille Cavanagh & Co.—Bessie Browning—Mason & Keeler & Co.—Clark & Verdi—Silber & North—LuRue & Dupree.

ST. LOUIS, MO.

Orpheum—Mabel McCane—Jack Norworth—Adair & Adelphi—Smith & Austin—Garcinetti Bros.—Hampton & Blake—Ramsdells & Deyo.

SALT LAKE CITY, UTAH.

Orpheum—Four Husbands—Coakley & Dunlevy—Jean Barrios—Martha Hamilton—Flemings—Natalie Sisters—Paul La Varre & Brother.

SACRAMENTO, STOCKTON AND FRESNO, CAL.
Orpheum—Paul Dickey & Co.—Chas. Irwin & Co.—Hickey Bros.—Mosconi Bros.—Berry & Joan—Helen Scholder—Fantino Troupe.

ST. PAUL, MINN.

Orpheum—Juggling Nelson—Lee Kohlmar & Co.—Grant & Jones—Frank Dobson & Co.—Rae Samuels.

VANCOUVER, CAN.

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Pantages—"Some Baby"—Harris & Mannion—Stever & Lovejoy—Maidie DeLong—Victoria Four—Will Morris.

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Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

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Pantages—Helen Jackley—Anderson's Revue—Hager & Goodwin—Josephine Davis—Kajiyama.

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Pantages—Camp Dix Jazz Band—Tom Kelly—Murtha Russell & Co.—Rucker & Winifred—Lucy Valmont & Co.

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Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Presco—Phil La Tosca.

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(Continued on page 34.)

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"LA, LA, LUCILE" HAS DASH

ATLANTIC CITY, N. J., April 21.—Fred Jackson is responsible for the book of "La, La, Lucile," which last night made its first appearance before a big Apollo audience. Anyone who has read the stories of Fred Jackson, which appeared sporadically in the Munsey magazines, will recognize his style in the fast complicated action which motivated this new musical farce.

George Gershwin, who is credited with the score, has a remarkable memory. Time after time, the seasoned theatre fan heard in the music echoes faint and not faint of many things that have passed, or are passing. Nevertheless, the score possessed a charm and spirit that succeeded in cap-

tivating the audience, and several tunes were being whistled after the curtain dropped for the last time.

The story is rather complicated, and involves almost every character on the long programme. It concerns a young couple who have been married. The bride is the daughter of a vaudevillian and unwellcome. As a result an aunt of the husband leaves him a fortune on condition that he will divorce his wife. The young man attempts to accomplish this by going to a hotel of questionable reputation and taking with him the janitor's wife. Complications follow of such a nature that the fun is almost continuous, with the added zest of a dash of spice. In the end the aunt reveals herself and declares the whole circumstance a plot.

E. F. ALBEE OPENS NEW THEATRE

(Continued from page 3.)

man, Boston; R. G. Larsen, Boston; E. M. Robinson, Denver; Col. H. T. Jordan, Philadelphia; A. L. Robertson, New York; Walter Kingsley, New York; Elmer Rogers, Mr. and Mrs. J. J. Maloney, New York; W. Lewis Cave, Philadelphia; John Ringling, Pat Casey, New York; Sam Scribner, B. S. Moss, New York; Miss Edith Hunter, Philadelphia; Thos. Olyphant, editor of the New York *Evening Mail*; Mr. and Mrs. Harvey Watkins, Pat Woods, John Pollock, Miss May Woods, New York; Mr. and Mrs. Walter Hurd, Philadelphia; Mrs. Mary E. Burson, Washington, D. C.; Mrs. Grace Rose, Washington, D. C.; Mr. and Mrs. F. F. Proctor, New York; Ben L. Heidingsfeld, Cincinnati; Capt. John G. Gleason, U. S. A.; Mr. and Mrs. Walter Vincent, New York; Mr. and Mrs. S. Z. Poli, New Haven; Mike Shea, Buffalo, N. Y.; James Moore, Detroit; Clark Brown, Montreal; Mr. and Mrs. Carl Lothrop, Rochester; Hon. Jos. L. Rhinock, New York, and Marcus Loew.

A striking feature of the theatre is its picturesque Gothic front, a style unique in theatre construction. This style was adopted by Mr. Albee to conform with the architecture of Grace Church, the theatre's next door neighbor, and the combination of the two buildings is at once pleasing and appropriate. Three magnificent lobbies extend from the entrance of the theatre to an Italian lounge and art gallery, through the five arched marble doors of which the auditorium proper is gained.

The three lobbies are separated by rows of handsomely carved bronze and glass doors, shaded with lace. These lobbies are paneled in Skyrross marble, of rich black and white effect, with here and there a mottling of dull red and green. The base is verd-antique, from which rise pilasters of Italian statuary creme antique marble having dull gold ionic capitals. The ceiling of the first lobby, in gray and cream plaster, is groined and ribbed with dull gold. At the left is a massive box-office of the Skyrross marble, and above, opposite the entrance, a carved marble balcony leads from the offices of Manager Lovenberg and his executive and business staff.

The stage proscenium, 38 feet in width at its base, is an arch in dull ivory and gray, with large Adam ellipses and outlined in heavy dull gold ribbing in leaf design. The four boxes are set in this archway and are hung with heavy damask curtains. The carpeting throughout is of a soft taupe shade. From the large but lace-like double dome hangs an imposing chandelier, which, with the wall lights, floods the auditorium with a soft sunny glow.

The two balconies have mezzanine hallways from which a few steps lead to the seats. The first balcony has a row of mezzanine stalls extending along the graceful curve of its front. At the back of the second balcony is the moving picture booth, roomy, and equipped with the latest appliances. From all parts of the house a perfect view can be obtained of the stage.

Mr. Albee has cared alike for the comforts and conveniences of his patrons, whether they occupy the more expensive seats downstairs, or the lesser priced ones above. On each floor are luxuriously furnished retiring rooms for men and women, coat rooms, lavatories and telephone conveniences. The ladies' room on the or-

chestra floor is at the right as one enters. Its walls are covered with rose and gold silk damask, and there are handsome mirrors, painted chairs, tables with toilet accessories, and chaise longues. By a marble foyer and stairway leading from the Italian gallery, the men's smoking room below is reached. Here also the Italian and Adam periods meet in perfect harmony in furniture and decorations. An exquisite carved marble drinking fountain is a feature of this room. The ladies' room in the first balcony is in grayish blue and gold silk brocade with furnishings to blend, and the men's room is as attractive and as completely fitted out. The same is true of the second balcony retiring rooms.

Nor have the comforts and conveniences of the employees been forgotten by Mr. Albee. On the basement floor are various retiring, reading and smoking rooms, lockers, offices and workrooms. Through the "plenum chamber" below the auditorium flows the air, heated in winter and cooled in summer. The actors, too, are well provided for with 20 or so outside dressing rooms, each having toilet conveniences, and with a shower bath at the end of the corridor on each floor. A unique feature of the building is the dedication of each room to a famous Rhode Islander, with pictures and accounts, among the names being George M. Cohan, D. W. Reeves and Helen Reimer, who has been a member of the E. F. Albee Stock Company for nineteen years. By elevator and stairway these dressing rooms are reached, for, with the exception of two "quick change" dressing rooms on the stage, the actor's sanctums are above. The stage is a revelation in modern equipment. It has a 40-foot depth and a 75-foot height to the gridiron. All the scenery is kept in mid-air, hoisted by means of a counterweight system.

The theatre has been long in building, due in part to Government and labor delays. Mr. Albee's desire to have each and every detail perfectly suited and fitted to his artistic desires has also caused the work to be prolonged. The theatre now is, presumably, the perfect realization of his plans. It is said to have cost a million dollars and to surpass the New York Palace Theatre in beauty.

Providence may well be proud of its newest and handsomest amusement temple.



NEW ACTS

(Continued from pages 12 and 13)

MOORE AND DAHGISTAN

Theatre—Proctor's 125th St.
Style—Singing and piano.
Time—Fourteen minutes.
Setting—Special one and two.

Jean Moore, who, a little while ago, was doing a single singing act, has teamed up with Ray Dahgistan, a fairly good pianist. She retains the song routine which she used alone, the male member of the duo contributing some solo work upon the piano which leaves much to be desired. Miss Moore is a personable young lady and sings well, but the turn seems to lack dash.

The woman member of the team started with a waltz melody, in one. She then departed and Dahgistan rendered a piano solo, in two. A Japanese song by Miss Moore was then nicely done. Dahgistan followed with some imitations upon the piano. A pipe organ imitation scarcely sounded like a pipe organ. An imitation of a marimba band was better and the syncopated tune was just what it was supposed to be. He wound up with a medley, after which his partner sang a ballad expressing the sentiment that Ireland should be free, and including a short recitation. She concluded with a "Success" song, which she announced as having been written by Dahgistan. I. S.

SLIM, KALISS AND SAXE

Theatre—Proctor's 125th Street.
Style—Instrumental and Singing.
Time—Fourteen minutes.
Setting—In one.

Two men and a woman, the men playing and the woman singing, offer a jazz skit that will find the better class of small time houses easy going and even presents big time possibilities.

The comedian at the piano would do well to get a better brand of laugh-producers, as the brand of his present comedy is typical small time stuff.

They started with the lady singing a jazz number. She has a good voice for the songs she uses but her delivery of them can be rated as "not so good." She was too anxious to put over the jazz and overdid it. The other numbers, in which the boys use a small saxophone, a violin and a trombone, were delivered in a typical jazzy manner that nettled them a big hand. The one playing the saxophone strongly reminds one of the saxophonist that used to be with Sophie Tucker a year or more ago. He played standing on his head and went into the regular jazz spasms. The pianist showed capable ability on that instrument and also on the trombone. The act moves fast and, after a few weeks on the small time, will doubtless improve the weak spots. G. J. H.

"HE TALKED IN HIS SLEEP"

Theatre—Proctor's 125th Street.
Style—Sketch.
Time—Fourteen minutes.
Setting—Full stage.

The scene takes place in a bedroom of a hotel. "A Honeymoon Couple," the husband sleeping in bed and the wife reading at a table, are disclosed at rise of curtain. He talks in his sleep, mentioning poker games and actresses in tights. The young wife wakes him and starts an argument. He thinks she is sick and phones for a doctor. A woman doctor on the same floor comes and after some silly patter reconciles them, after the husband reminds his wife that the talk in his sleep is the plot for his next short story. Fee, ten dollars to doctor for reconciliation. Doctor leaves and another argument starts. The doctor re-enters and is about to dose them with castor oil as the sketch ends.

The turn may be good for the small time.

The three characters work in evening clothes, i. e., pajamas and kimono. The comedy acting is overdone and should be toned down. G. J. H.

VARIETY FOUR

Theatre—Fifty-eighth Street.
Style—Singing.
Time—Sixteen minutes.
Setting—In one.

Two men and two women constitute the "Variety Four," a fairly good singing quartet which, with more work, will be ready to play the better small time. At present it does not run very smooth, and one of the men has a habit of wearing a straw hat tilted back at a 45 degree angle, which does not look well. There is also too much noise in some of the singing and not enough animation in other parts of the act. One of the women impersonates a man at the start, and, although she looks somewhat young, works fairly well in trousers.

A girl started the act with a song, sung while she sat on the steps leading up to the stage. She then sat down at the piano and the other three members of the company appeared and sang a comedy number. The bass singer then sang a pleasing melody and the others joined in the refrain. At the conclusion, the girl, who had hitherto impersonated a man, displayed her long hair. The three departed and the girl who first appeared played a medley of popular tunes at the piano. Some more songs were then rendered ensemble, a shimmy number closing. I. S.

KARTELLI

Theatre—Proctor's 58th St.
Style—Wire act.
Time—Ten minutes.
Setting—In two.

Kartelli has a wire act in which he introduces a number of novel and exceedingly difficult stunts. He is a capable performer, his bearing will win favor and his feats are sure applause-getters. He should be able to hold down an early spot on a big time bill.

He started by doing a hand-stand on a comparatively thin wire, which was no easy feat, for, in addition to keeping his balance, there was the danger of having the steel cut into his hand. He followed by balancing himself upon a ladder, balanced upon the wire, at the same time holding one chair on his head, swinging another about one arm and juggling three discs with his other hand. He followed with a long slide and then, while standing on the silver thread, whirled a hoop around his body without helping himself in any way with his hands. Another hand-stand was followed by whirling five hoops about his body, a stunt which is difficult enough when done on the ground. A bicycle feat concluded.

It would be a good idea for Kartelli to close with one of his other stunts, as the one with the cycle, while a good one, is not the most spectacular. I. S.

YEN WAH

Theatre—Eighty-first St.
Style—Singing.
Time—Ten minutes.
Setting—In one.

Wah is billed as the Chinese jazz boy and Beau Brummel.

He opens with a popular number, follows with a Chinese song and "kissing" number, and finally some jazz. He first appears in Chinese dress, but later changes to American clothes. Apparently Wah believes himself very funny, and, in this regard, few audiences will care to share. He should appear a little less confident, inject some comedy into the routine, and confine his dress to the American style. A Chinese dress is no longer a novelty, and the Oriental performer wears the American clothes neatly. As the act stands now, it will do only for the average small-time house. J. L.

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THIS WEEK—CAMDEN, N. J.

ROSE & ARTHUR BOYLAN

IN SONG AND DANCE INNOVATION

IN VAUDEVILLE

BURLESQUE NEWS

(Continued from page 15 and on 32)

**BITS AND NUMBERS
AT STAR SHOW GO
OVER WITH A BANG**

The "Jolly Girls Burlesquers" proved a thoroughly enjoyable entertainment at the Star last week. The book was called "We, Us and Co.," but as far as a book went, that part was soon forgotten. However, there were plenty of bits and numbers that kept the interest of the audience all through the performance. Both bits and numbers were fast and went over with a bang.

Al Martin, who is featured in the show, is the principal comedian. His style is different from others, and he is most amusing in this character. His dialect is good and he gets many a laugh with his mugging and winning smile. Martin has a fine singing voice.

Marty Collins is doing a "bum" opposite Martin. He works hard and does everything in his power to get laughs. His get-up is all right, and he is a corking good "hooper."

James Bogard does an eccentric straight. He is fast, reads lines well and can humor situations. He has a good speaking voice and a most pleasing one when singing.

Meyer Gordon, a juvenile, is seen many times during the performance, and on each occasion handles himself well. He makes a neat appearance and dresses well. He can sing and read lines and did very nicely in scenes.

Madeline Buckley has something that few prima donnas can boast of on the American Circuit, and that is a voice. It can easily be seen that Miss Buckley has put in a lot of time studying, as her voice shows it. It is rich in volume and sweet in tone. Miss Buckley displayed some attractive gowns last Thursday evening.

Lottie Lee is the ingenue. Miss Lee has a lot of personality, which assists her greatly in her work. She did well with her numbers and in the scenes. Her dresses were pretty.

Jannet Janis, a vivacious soubrette, put plenty of "pep" into all her numbers and received her share of encores with each. In the scenes she again displayed a lot of ginger. She has a pleasing personality and her wardrobe is of excellent design.

Flo Bogard is an ingenue prima donna. She is an attractive young person with a sweet voice. She rendered all her numbers exceptionally well. Her costumes, like herself, gave an air of daintiness.

The "Jolly Girls" has a chorus that is both good looking and good working. The girls injected plenty of life into the numbers by the manner in which they worked. Their costumes looked well, as did the scenery.

The "promise of marriage" bit went over nicely, as done by Martin, Collins and Miss Bogard.

The "dueling" bit pleased, as offered by Martin, Collins, Bogard, Gordon, Misses Lee, Janis and a chorus girl.

Collins' eccentric dance was well done and appreciated by the audience.

The "drinking" bit worked out nicely, as it was offered by Martin, Bogard, Gordon and the Misses Janis and Bogard.

The "wheelbarrow" bit was liked. It was offered by Martin, Collins, Gordon and a chorus girl.

The Bogards scored a hit in their singing and talking specialty. The material they used was good and their numbers well rendered, as both have good voices.

The "pick out" number pleased. One of the girls who sang is a good soubrette prospect.

The "Dolly Sunshine" bit was well done by Martin, Collins and Miss Lee.

The "auto" bit caused amusement and was nicely put over by Martin, Collins and the Misses Buckley and Lee.

The "husband" bit was done by Martin, Bogard and Miss Janis.

The "patent medicine" bit was amusing, as offered by Martin, Gordon and the Misses Janis and Lee.

The "bracelet" bit worked out all right, as done by Martin, Collins, Gordon, Bogard and Miss Bogard.

A corking good duet was offered by Miss Buckley and Martin. During the number, Martin introduced a big laugh with a drunk bit. The way he did it was funny.

The "wireless telephone" bit got over well. It was offered by Martin, Bogard, Gordon and the Misses Buckley, Lee and Janis.

While most of the bits were old, some of them were reconstructed so that they looked new, and, best of all, they were put over fast. The show pleased.

SID.

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Orientals

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Comedy Unicycle and Bicycle

Direction—Phil Bush

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eve"—Park Square, Boston, Mass., indef.
 Arliss, Geo.—National, Wash., D. C., 21-26.
 "Business Before Pleasure"—Woods, Chicago, indef.
 "Better 'Ole"—(Mr. and Mrs. Coburn)—Cort N. Y. City, indef.
 "Better 'Ole"—(B)—Columbia, San Francisco, 28-May 24.
 "Better 'Ole"—(C)—Lindsay, 24; Peterboro, 25-26; Galt, 28; London, 29-30.
 "Better 'Ole"—(E)—Illinois, Chicago, Ill., indef.
 Barrymore, Ethel—Strand, Kansas City, Mo., 28-May 3.
 Barrymore, John & Lionel—Plymouth, N. Y., indef.
 "Bonds of Interest"—Garrick, New York City, indef.
 "Bird of Paradise"—Ford's, Baltimore, 21-26.
 Bayes, Nora—Shubert-Riviera, New York, 21-26.
 "Cappy Ricks"—Morosco, New York City, indef.
 Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
 "Crowded Hour"—(Jane Cowi)—Manhattan O. H., New York City, indef.
 Carle-Richard—Trinidad, Col., 26-27; Broadway, Denver, 28-May 3.
 "Come On Charley"—48th Street, New York City, indef.
 "Cave Girl"—The—Garrick, Philadelphia, indef.
 "Come Along"—Nora Bayes, New York City, indef.
 "Dear Brutus"—Empire, New York City, indef.
 "Darktown Frolics"—Grand, Chicago, 20-May 4.
 "Dark Rosaleen"—Belasco, New York City, indef.
 "Dangerous Age, The"—Illinois, Chicago, indef.
 Dirichstein, Leo—Broad Street, Philadelphia, indef.
 "Everything"—Hippodrome, New York City, indef.
 "East Is West"—Astor, New York City, indef.
 Eltinge, Julian—Olympic, Chicago, 21-26.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Forever After"—Playhouse, New York City, indef.
 "Fortune Teller"—Republic, New York City, last week.
 "Flo, Flo"—Tremont, Boston, indef.
 "Friendly Enemies"—Saratoga, 24—Burlington, 26; Pittsfield, 29; Northampton, Mass., May 1.
 "Good Morning, Judge"—Shubert, New York, indef.
 "Going Up"—Cohan's O. H., Chicago, Ill.
 "Gloriana"—Colonial, Chicago, indef.
 "Good Bad Woman"—Harris, New York City, indef.
 "Girl Behind the Gun"—A. of M., Baltimore, Md., 21-26.
 Hampden, Walter—Princess, Chicago, indef.
 Hodge, Wm.—Chestnut Street, Philadelphia, 21-26.
 "Jack o' Lantern"—Colonial, Boston, 21—Forest, Philadelphia, 28-indef.
 "It's Up to You"—Hartford, 24-26; O. H., Providence, R. I., 28-May 3.
 "Lightnin'"—Gayety, New York City, indef.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "Little Journey, The"—Vanderbilt, New York City, indef.
 "Little Simplicity"—Shubert, Philadelphia, indef.
 "Lombardi, Ltd."—Lyric, Philadelphia, indef.
 "La, La, Lucille"—Apollo, Atlantic City, 21-26.
 "Little Brother"—Auditorium, Baltimore, Md., 21-26.
 "Lady in Red, The"—Auditorium, Baltimore, Md., 28-May 3.
 "Melting of Molly"—Chestnut St., Philadelphia, Pa., 21-26.
 "Midnight Whirl"—New Century, New York City, indef.
 "Masquerader, The"—Studebaker, Chicago, 21-May 3.
 "Miss Nelly of New Orleans"—Henry Miller, New York City, indef.
 "Monte Christo, Jr."—Wintergarden, New York City, indef.
 "Mollere"—Liberty, New York City, indef.
 "Mutt & Jeff Co."—Fergus Falls, 24; Brainard Union, 25; Superior, 26.
 "Moonlight & Honey-suckle"—(Ruth Chatterton)—Powers, Chicago, indef.
 Mantell, Robert—Loew's 7th Avenue, New York, 21-26.
 Maude Cyril—Nixon, Pittsburgh, Pa., 21-26.
 "Mutt & Jeff" Co.—Rock Springs, Wyo., 26; Logan, Utah, 27; Rawlins, Wyo., 28; Laramie, 29; Fremont, Nebr., 30; Omaha, May 1-4.
 "Nighty Night"—Shubert, Garrick, Washington, D. C., 21-26.
 "New Girl, A"—A. of M., Baltimore, 28-May 3.
 "Oh, My Dear"—39th Street, New York.
 "Oh, Look"—Shubert, Boston, indef.
 "Oh, Lady! Lady!"—La Salle, Chicago, 21-26.
 "Oversens Revue"—Playhouse, Chicago, 21-26.
 "Our Pleasant Sins"—Belmont, N. Y. City, indef.
 "Please Get Married"—Fulton, New York City, indef.
 "Prince There Was"—Cohan, New York City, indef.
 "Parlor, Bedroom and Bath"—Adelphi, Philadelphia, 21-26; Chestnut Street O. H., Philadelphia, Pa., 28-indef.
 "Peggy, Behave"—Olympic, Chicago, 28-indef.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 "Riddle Woman"—Woods, Chicago, indef.
 "Sometime"—Casino, New York City, indef.

ROUTE LIST

Skinner, Otis—Globe, New York City, indef.
 "Scandal"—Garrick, Chicago, indef.
 "She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
 "Sinbad"—Boston O. H.; Boston, indef.
 "Shakuntala"—Greenwich Village, New York City, indef.
 "Seventeen"—Adelphi, Philadelphia, Pa., 28-May 3.
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Longacre, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tiger! Tiger!"—(With Frances Starr)—Standard, New York, 21-26.
 "Toby's Bow"—Comedy, New York City, indef.
 "Tillie"—Blackstone, Chicago, indef.
 "Thirty Days"—Cort, Chicago, indef.
 "Tumble Inn"—Selwyn, New York City, indef.
 Taylor, Laurette—Broad Street, Philadelphia, Pa., indef.
 "Thirty-nine East"—Broadhurst, New York City, indef.
 Thurston, Howard—Columbus, Ohio, 20-26.
 "Thirteenth Chair"—Walnut, Philadelphia, 21-26.
 "Twin Beds"—Walnut, Philadelphia, 28-May 3.
 "Tish"—Ford's Baltimore, 28-May 3.
 "Three for Diana"—Bijou, New York City, indef.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Velvet Lady"—New Amsterdam, New York City, indef.
 "Woman in Room 13"—Republic, New York City, indef.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Palace, Baltimore, 21-26; Gayety, Washington, 28-May 3.
 "Best Show in Town"—Star and Garter, Chicago, 21-26; Berchel, Des Moines, Ia., 27-May 1.
 "Beauty Trust"—Peoples, Philadelphia, 21-26; Palace, Baltimore, 28-May 3.
 "Behman Show"—Majestic, Jersey City, 21-26; Peoples, Philadelphia, 28-May 3.
 "Bon Tons"—Empire, Brooklyn, 21-26; Empire, Newark, N. J., 28-May 3.
 "Bostonians"—Gayety, Omaha, 19-25; Gayety, Kansas City, 28-May 3.
 "Bowery"—Casino, Philadelphia, 21-26; Hurlit & Seamon's, New York, 28-May 3.
 "Burlesque Wonder Show"—Park, Bridgeport, Conn., 24-26; Colonial, Providence, 28-May 3.
 "Ben Welch"—Star, Cleveland, 21-26; Empire, Toledo, O., 28-May 3.
 Burlesque Revue—Hurlit & Seamon's, New York, 21-26; Park, Bridgeport, Conn., May 1-3.
 "Cheer Up America"—Colonial, Providence, 21-26; Gayety, Boston, 28-May 3.
 Dave Marion's—Gayety, Montreal, Can., 21-26; Empire, Albany, 28-May 3.
 "Follies of the Day"—Gayety, Detroit, 21-26; Gayety, Toronto, Ont., 28-May 3.
 "Girls de Looks"—Gayety, Rochester, 21-26; Bastable, Syracuse, N. Y., 28-30; Lumberg, Utica, May 1-3.
 "Golden Crooks"—Olympic, Cincinnati, 21-26; Star and Garter, Chicago, 28-May 3.
 "Girls of the U. S. A."—Miner's 149th St., New York, 21-26; Casino, Brooklyn, 28-May 3.
 "Hip, Hip, Hooray"—Gayety, Kansas City, 21-26; open, 28-May 3; Gayety, St. Louis, 5-10.
 "Hello America"—Gayety, Washington, 21-26; Gayety, Pittsburgh, 28-May 3.
 Harry Hastings—Empire, Albany, 21-26; Casino, Boston, 28-May 3.
 Irwin's Big Show—Columbia, New York, 21-26; Empire, Brooklyn, 28-May 3.
 Lew Kelly Show—Columbia, Chicago, 21-26; Gayety, Detroit, 28-May 3.
 "Liberty Girls"—Bastable, Syracuse, N. Y., 21-23; Lumberg, Utica, 24-26; Gayety, Montreal, Can., 28-May 3.
 Mollie Williams Show—Casino, Boston, 21-26; Columbia, New York, 28-May 3.
 "Maid of America"—Gayety, Boston, 21-26; Grand, Hartford, Conn., 28-May 3.
 "Majestics"—Casino, Brooklyn, 21-26; Newburg, N. Y., 28-30; Poughkeepsie, May 1-3.
 "Merry Rounders"—Jacques, Waterbury, Conn., 21-26; Miner's 149th Street, New York, 28-May 3.
 "Million Dollar Dolls"—Orpheum, Paterson, N. J., 28-May 3.
 "Oh, Girls"—Open, 21-26; Gayety, St. Louis, 28-May 3.
 "Puss, Puss"—Akron, O., 21-23; Youngstown, 24-26; Star, Cleveland, O., 28-May 3.
 "Roseland Girls"—Cohan's, Newburg, N. Y., 21-23; Poughkeepsie, 24-26; Orpheum, Paterson, N. J., 28-May 3.
 Rose Sydel's—Lyric, Dayton, O., 21-26; Olympia, Cincinnati, 28-May 3.
 Sam Howe's Show—Gayety, Toronto, Ont., 21-26; Gayety, Buffalo, 28-May 3.
 "Slight Seers"—Gayety, Pittsburgh, 21-26; Akron, O., 28-30; Youngstown, May 1-3.
 "Social Maids"—Grand, Hartford, Conn., 21-26; Jacques, Waterbury, Conn., 28-May 3.
 "Sporting Widows"—Empire, Newark, N. J., 21-26; Casino, Philadelphia, 28-May 3.
 Star and Garter Shows—Gayety, Buffalo, N. Y., 21-26.
 "Step Lively Girls"—Gayety, St. Louis, 21-26; Columbia, Chicago, 28-May 3.

"Twentieth Century Maids"—Empire, Toledo, 21-26; Lyric, Dayton, O., 28-May 3.
 "Watson's Beef Trust"—Berchel, Des Moines, Iowa, 20-23; Gayety, Omaha, Neb., 26-May 2.

AMERICAN CIRCUIT

American—Grand, Worcester, Mass., 21-26; Howard, Boston, 28-May 3.
 "Auto Girls"—Gayety, Louisville, 21-26; Lyceum, Columbus, O., 28-May 3.
 "Aviator Girls"—Camden, N. J., 21-23; Easton, Pa., 29; Wilkesbarre, 30-May 3.
 "Beauty Review"—Lyceum, Columbus, O., 21-26; Wheeling, W. Va., 28-30; New castle, Pa., May 1; Beaver Falls, 2; Canton, O., 3.
 "Big Review"—Star, Brooklyn, 21-26; Olympia, New York, 28-May 3.
 "Blue Birds"—Wilkesbarre, 23-26; Majestic, Scranton, Pa., 28-May 3.
 "Broadway Belles"—Star, St. Paul, 21-26; Sioux City, Ia., 28-May 1.
 "French Frolics"—Gayety, Minneapolis, 21-26; Star, St. Paul, 28-May 3.
 "Follies of Pleasure"—Wheeling, W. Va., 21-23; New castle, 24; Beaver Falls, Pa., 25; Canton, O., 26; Victoria, Pittsburgh, Pa., 28-May 3.
 "Follies of the Nite"—Standard, St. Louis, 21-26; Terre Haute, 27; Majestic, Indianapolis, 28-May 3.
 "Girls from the Follies"—Howard, Boston, 21-26; Gayety, Brooklyn, 28-May 3.
 "Grown Up Babies"—Englewood, Chicago, 21-26; Crown, Chicago, 28-May 3.
 "Girls from Joyland"—Victoria, Pittsburgh, 21-26; Penn Circuit, 28-May 3.
 "Hello, Paree"—Garden, Buffalo, 21-26; Empire, Cleveland, 28-May 3.
 "High Flyers"—Plaza, Springfield, Mass., 21-26; Grand, Worcester, 28-May 3.
 "Innocent Maids"—Camden, N. J., 24-26; Wrightstown, N. J., 28-30; Trenton, N. J., May 1-3.
 "Jolly Girls"—Olympic, New York, 21-26; Plaza, Springfield, Mass., 28-May 3.
 "Lid Lifters"—Binghamton, N. Y., 21-22; Watertown, N. Y., 23; Oswego, 29; Niagara Falls, 30-May 3.
 "Midnight Maidens"—Philadelphia, 21-26; Camden, N. J., 28-30.
 "Mile-a-Minute Girls"—Empire, Hoboken, 21-26; Star, Brooklyn, 28-May 3.
 "Military Maids"—Cadillac, Detroit, 21-26; Englewood, Chicago, 28-May 3.
 "Mischief Makers"—Lyceum, Washington, 21-26; Gayety, Philadelphia, 28-May 3.
 "Monte Carlo Girls"—Gayety, Baltimore, 21-26; Lyceum, Washington, 28-May 3.
 "Orientals"—Wrightstown, N. J., 24-26; Trocadero, Philadelphia, 28-May 3.
 "Parisian Flirts"—Philadelphia, Pa., 21-26; Camden, N. J., May 1-3.
 "Pennant Winners"—Majestic, Indianapolis, 21-26; Gayety, Louisville, 28-May 3.
 "Peacemakers"—Century, Kansas City, 21-26; Standard, St. Louis, 28-May 3.
 "Pirates"—Crown, Chicago, 21-26; Gayety, Milwaukee, 28-May 3.
 Pat White Show—Empire, Cleveland, 21-26; Cadillac, Detroit, 28-May 3.
 "Paris by Night"—Majestic, Scranton, Pa., 21-26; Binghamton, N. Y., 26-27.
 "Razzle Dazzle Girls"—Gayety, Brooklyn, 21-26; Wrightstown, N. J., May 1-3.
 "Record Breakers"—Sioux City, Iowa, 20-23; Century, Kansas City, 28-May 3.
 "Social Follies"—Wrightstown, N. J., 21-23; Trenton, 24-26; Empire, Hoboken, 28-May 3.
 "Speedway Girls"—Niagara Falls, 23-26; Star, Toronto, Ont., 28-May 3.
 "Tempters"—Star, Toronto, Ont., 21-26; Garden, Buffalo, N. Y., 28-May 3.
 "Trail Hitters"—Penn Circuit, 21-26; Gayety, Baltimore, 28-May 3.
 "World Beaters"—Gayety, Milwaukee, Wis., 21-26; Gayety, Minneapolis, 28-May 3.

PENN CIRCUIT

Monday—McKeesport, Pa.
 Tuesday—Uniontown, Pa.
 Wednesday—Johnstown, Pa.
 Thursday—Altoona, Pa.
 Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week April 28th, 1919

CAMP—
 Deven's—First half, Vaudeville; last half, Pictures.
 Upton—First half, "Mimic World"; last half, International Vaudeville Co.
 Mills—First half, Sammis Vaudeville Co.; last half, "Mimic World."
 Merritt—First half, International Vaudeville Co.; last half, "Here Comes the Bride."
 Dix—First half, "Here Comes the Bride"; last half, Vaudeville.
 Meade—First half, Vaudeville; last half, pictures.
 Humphreys—First half, Pictures; last half, Vaudeville.
 Lee—First half, Vaudeville; last half, Pictures.
 Eustis—First half, Vaudeville; last half, Pictures.
 Stuart—First half, Vaudeville; last half, Pictures.
 Jackson—First half, Vaudeville; last half, Pictures.
 Gordon—First half, Vaudeville; last half, Pictures.
 Pike—First half, Vaudeville; last half, Pictures.
 Bowie—First half, Vaudeville; last half, Pictures.
 Funston—First half, Vaudeville; last half, Pictures.
 Dodge—First half, Vaudeville; last half, Pictures.

MINSTRELS

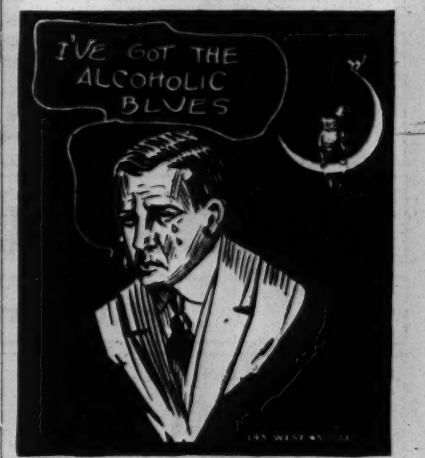
Fields, A. G.—Toledo, Ohio, 25-27; Elyria, 28-29; Marion, 30.
 Hill's, Gus—Toronto, Canada, 21-26.

CIRCUSES

Ringling Bros. & Barnum & Bailey—Madison Square Garden, New York City, last week.
 Sells-Floto—Bartelsville, 23; Coffeyville, 24; Joplin, Mo., 25; Springfield, 26; St. Louis, Mo., 28-May 3.

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
 Astor—Guy Players, Jamestown, N. Y., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore, indef.
 Bessey Stock Co.—Racine, Wis., indef.
 Blaney Stock Co.—Colonial, Baltimore, indef.
 Blaney Stock—Yorkville, New York City.
 Blaney Stock—Lyceum, Troy, N. Y.
 Bunting, Emma—14th Street, New York City, indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Comerford Players—Lynn, Mass., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
 Desmond, Mae—Schenectady, N. Y.
 Eby Stock Co.—Oakland, Cal., indef.
 Empire Players—Salem, Mass., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.



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HAVEN and FRANTZ**

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Alexander, L. V.	Cantway, Fred	Erhart, Victor J.	Kane, Leonard	Miller, Fred P.	Peerless Quartette
Arnaud, Pierre	Cunningham, Bob	Eisenberg, G. B.	La Cour, Harry	Minor, Nelson	Perry, Jos.
Brian, Billy E.	Christman, Eddie	Fagan, Robert	Lloyd, Frank	Morano, Paul	Roy, W. S.
Berry, Ace	R.	Grover, Leonard	Leahy, Chas.	Murley, Cath-	Strickland, Chas.
Berry, Carol	Devine, Jas. A.	Harris, Lew	Lamont, J. C.	erine	F.
Carrol, Thos. J.	Donnelly, Barry	Hollinger, Louis	Mark, Chas.	Oakley, Harry	Warner, Al
Clark, Don	Delmarge, Leo	C.	Miller, Lou E.	Oliver, R. D.	

LADIES

Adams, May	Dean, Dorothy	Healy, Babe	Manion, E. Price.	Powers, Babe	Tanner, Florence
Bransford, Miss	Delaney, Tillie	La Cour, Marie	Mrs.	M.	Vining, Frances
B.	Daly, Carol	La Chaise, Flor-	Miller, Lillian	Richardson, Edna	Vernon, Louise
Roome, Mrs. Geo.	Fox, Grace	ence	Malone, Billie	Rogers, Dorothy	Vernon, Ida
Reach, Lillian	Fox, Josephine	Le Noir, Sally	McLean, Marie	Reid, Virginia V.	Ward, Shirley
Butler, Louise	Gibson, Mae	Leavitt, Jeanette	Nelson, Billie	Stanley, Marie	Wright, Bobbie
Boyle, Jack, Mrs.	Glyvers, Anna	Lyons, Jessie	Molan, Frances	Strubblen, Flor-	Wilson, Betty
Carrington, Neta	Gilmore, Mildred	Milton, Mae	Oakes, Katherine	ence	Warren, Bobbie

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of

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and

Lieut. Alwyn Gordon Levy, R. F. C.

(BERT LEVY, Jr.)

Died April 25th, 1918.

"To live in the hearts of those we leave behind is not to die."

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OUR DEAR FATHER. Gone but not forgotten. In loving memory. His children.

SAM-HARRY-SADIE-FANNIE DORA and EVA, and MRS. MAX L. MANDEL.

JOHN DOYLE, who has been seen in vaudeville for a number of years impersonating various animals, died at Chattanooga, Tennessee, last week. Doyle, who was born in England, came to the United States several years ago and has since been identified with various productions of Gordon Bostock, playing parts in which he impersonated animals. He had the part of the Lion in an act called "The Lion Tamer." Services were held in New York under the auspices of the N. V. A.

JOHN MONIHAN died at the Long Island Hospital of Brights disease last week. He is survived by a wife and two daughters.

Monihan was the last of the old burlesque firm of Jacobs, Butler, Lowery and Monihan which, for years, controlled a

number of shows on the Empire Circuit. He came from St. Louis to Brooklyn about ten years ago and, at the time of his death, was proprietor of a cafe on Flatbush Avenue next to the Casino Theatre.

EDWARD WRIGHT, an actor manager, died April 11 at North Fork, W. Va. The deceased had been in the profession for twenty-five years, having made his start in stock. For some time he was a member of the George Fawcett Stock Company at Albaugh's Theatre, Baltimore, Md. He eventually retired from the stock field and entered vaudeville and then burlesque in which branches of the business he had been for years.

At the time of his death he was manager and leading comedian of the Vaudeville Review Company filling an engagement in North Fork. He was a member of the W. Va. Theatre Association and the Theatrical Mechanics Association. A brother Charles and sister, Mrs. Virginia Kennedy, survive the deceased. The remains were interred in St. Peter's Cemetery, Baltimore.

HENRY F. STONE, an actor, aged 88 years, died at 1111-A Woodbine St., Brooklyn, last Friday night. He is survived by a widow, Amy Stone, 79 years old. The burial took place in the family plot at Cypress Hills under the auspices of the Actors' Fund.

MRS. CARL HARTBERG, formerly known on the stage as Minnie Fuller, died April 17 at her home in this city. Mrs. Hartberg was born forty-four years ago in New Orleans, but had lived practically all her life in New York. She was best known in musical comedy and comic opera and had appeared with DeWolf Hopper, Della Fox, Jeff D'Angelis and other stars. Her last appearance was made at the New York Hippodrome. She is survived by her husband, an actor on the dramatic stage. The body was taken to the Campbell Funeral Church where services were held April 21 under the auspices of the Actors' Fund.

FREDERICK L. ANTHONY, a musician, died April 16 at the St. Luke's Hospital. He had recently been discharged from service and had been in France. He was twenty-six years old.

GUS HUNTER, late employe of the Englewood Theatre of Chicago, died in that city on April 9th after a few months' illness.

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A COMEDY OF IRISH LIFE
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"THE FORTUNE TELLER"
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GAYETY THROUFAVE BROADWAY
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RAZZLE DAZZLE GIRLS
SUNDAY CONCERTS
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for work during leisure hours, who play guitar and "steel" guitar, also novelty organizations of Hawaiian musicians. Must be first class performers and have up-to-date repertoire. Address "SOUTH SEA," care of Clipper.

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Written by DAN COLEMAN and TOM ALLEN, now being sung in HARRY HASTINGS' BIG SHOW by DAN COLEMAN; must not be sung in public, without written permission. Attorneys, HOUSE, GROSSMAN & VORHAUS, 115 Broadway, New York.

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for work during leisure hours, who can do first class Yodling and Yodling songs. Must be first class and have good repertoire of well known songs. Address: "Tyrolean," Care of Clipper.

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Bostonian Burlesquers

A team of men, novelty musical act, a good trio, and two good singing burlesque women. Address Chas. H. Waldron, Waldron's Casino, Boston, Mass.

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Who have had Burlesque experience as Prima Donna, Ingenues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street, Washington, D. C.

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211 Strand Theatre Bldg., N. Y. City
WANTED FOR NEXT SEASON: Comedians, Juveniles, Straights,
Prima Donnas, Ingenues, Soubrettes.
Artists' Representatives

GEO. KALALUHI'S HAWAIIANS

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

TO FIGHT BOLSHEVIKI

(Continued from page 3)

ton; S. C. Barton, Lowell; Ben Chatell, Salem; Leo F. Barber, Lynn; W. J. Flynn, Woonsocket; James Rooney, Matt Cortrell, F. Burke, New Bedford; J. A. Murran, William Norton, Waltham; R. Nettleton, Torrington; Conn.; Vincent Bergstrom, G. B. Anderson, Hartford; Manuel Lorenzen, Manchester, N. H.; Joseph E. Cain, Pittsfield; Charles M. Foster, Bangor; George Bignall, John O'Donnell, Taunton; William Bray, Fred Taylor, Haverhill; T. E. Shannan, James A. Foley, Providence; E. P. Roche, Lawrence; W. B. Barry, J. S. O'Connell, New Haven; J. E. Sims, W. O. Smith, Adelard Roy, New Bedford; B. B. Miner, R. K. Lewis, Hartford; Edward Sheehan, Springfield; E. W. Kent, Portland; William A. Dillon, Fall River; C. L. Aggi, Haverhill; John Hanson, Worcester; Frank V. Gilson, Fitchburg; Frank Motta, Brockton; William Fitzgerald, T. J. Moriarity, Lawrence; W. B. Barrows, Norwich; George Doerner, New Britain; W. C. Scanlon, Lynn; C. C. Comstock, New London; M. F. Adelson, J. B. Williams, Boston; G. H. Sullivan, Fall River.

A banquet wound up the convention.

WALTONS RETURNING IN JUNE

Florence Walton and Maurice, who are dancing in a revue at the Casino, Paris, will return to the United States in June to appear in the Cascades room at the Hotel Biltmore.

OPERA SEATS TO BE \$7

The directors of the Metropolitan Opera House are seriously considering raising the price of orchestra seats next season, charging \$7 instead of \$6, the present price.

BURLESQUE NEWS

(Continued from pages 15 and 27)

HAVE A DANCING ACT

Marty Collins and Meyer Gordon will appear in a comedy talking and dancing act at the close of their season with the "Jolly Girls."

SIGNS GRAND OPERA SINGER

Edith Helena, a Grand Opera star, has been engaged by Harry Hastings to support Dan Coleman in Harry Hastings' Big Show next season.

MANDEL LOSES FATHER

CHICAGO, Ill., April 16.—Max L. Mandel, father of Harry Mandel, of the "Grown-Up Babies," died at his home here today. He is survived by a widow, two sons and four daughters.

WILL SING WITH BANDS

Esther Irwin Wood, prima donna of the "Roseland Girls," will sing in band concert again this Summer in Philadelphia.

BELASCO WANTS TO STOP SHOW

David Belasco last week began an action in the United States District Court to enjoin Selwyn and Company from producing "Among the Girls," a musical version of "Seven Chances," by Roi Cooper Megrue, which had a long run in New York at the Belasco and the George M. Cohan theatres.

In his complaint, Belasco alleges that he acquired the exclusive producing rights to "Seven Chances" by virtue of a contract entered into with Megrue in November, 1915. He further declares that the value of the exclusive producing rights to the play, which he owns, will be irreparably injured if the defendant company is permitted to produce the musical version of the play. Belasco names Megrue as a co-defendant in the action on the ground that he is assisting Selwyn and Company in preparing to stage the musical version of the play. The book of "Among the Girls" was begun by Henry Blossom, who had it well under way when he died. The work was taken up and completed by Megrue and R. H. Burnside, and is now announced for an out of town production at New Haven, Conn., on May 8.

BROWN SIGNS MANY ARTISTS

Chamberlain Brown has added the following artists to those that are under exclusive contract with him: T. Roy Barnes, Bessie McCoy Davis, Grace La Rue, Irene Franklin, Julia Kelety, Emily Ann Wellman, Robert Edeson, Ernest Truex, Ina Hayward, Lucille Manion, Jim Barton, Clyde North, Martha Mayo, Marion Coakley, Vera Michelena, Walter Morrison, John Adair, Harry Fox, Jack Norworth, Fritz Scheff, Helen Lowell, Zelda Sears, Regine Wallace, Ada Meade, Zoe Barnett, Florence Earle, Edward Mackay, Wallis Clarke, Oscar Shaw, Sue MacManamy, Florence Mills, Kate Pullman, Edmund Elton, Elizabeth Murray, Roy Gordon, Raymond Van Sickle, Juanita Fletcher, Marie Nordstrom, Tom Richards, John O. Grant, Gilda Leary, Pauline Lord, George Kinnear, Beth Franklin, Harry Peterson, Joe Opp, Frank Morgan, Richard Pyle, Alfred Gerrard, Fay Marbe, Eugene MacGregor, Frank Hurst, Eileen Wilson, William H. Powell, Robert Hyman, Norval Keedwell, Harold Whalen and Jack MacGowan.

FRIAR AFTER BILLIARD TITLE

Arrangements were completed last week for the holding at the Friars' Club of the three-cushion billiard match for the world's championship between Alfredo De Oro, the title holder, and Friar R. L. Canefax. The match carries a purse of \$1,000 and will be held at the Friar's Club on May 1, 2 and 3, beginning at 11 p. m. Fifty points will be played each night.

KELLY SIGNS WITH SINGER

Lew Kelly has signed with Jack Singer for two more years, commencing next season.

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

ETHEL DE VEAUX
AND

BIG BEAUTY CHORUS

WANTED—Good Chorus Girls At Once

MOTION PICTURES

FORM COMPANY TO MARKET FILMS OF THE BIG FOUR

New Corporation Will Purchase World-wide Distribution Rights to Pictures Produced by Chaplin, Fairbanks, Pickford and Griffith; Stands Ready to Spend \$150,000

A corporation with large financial backing was organized last week for the purpose of acquiring the world-wide distributing rights to the pictures produced by the big four—Chaplin, Fairbanks, Pickford, Griffith.

The corporation, known as the World Wide Distributing Corporation, is capitalized at \$50,000 and is controlled by Anderson T. Herd, the shipping man who backed "The Better 'Ole" and more recently backed John P. Slocum's forthcoming reproduction of "The Lady in Red." Herd owns 50 per cent. of the stock of the corporation, and is president, and the remaining 50 per cent. is divided equally

between Arthur Levey, formerly connected with the Over Seas Film Corporation, Ltd., which distributed the Chaplin-Mutual pictures abroad, and Frederick E. Goldsmith, the theatrical lawyer. Goldsmith will act as counsel for the new corporation, which has already commenced active operations.

Beyond saying that they were negotiating for the world-wide distributing rights to the big four's pictures, the newly organized corporation failed to divulge its plans for the immediate future. But it is known that the corporation stands ready to expend an initial outlay of \$150,000 in order to get the big four's pictures for foreign distribution.

SUES LICENSE COMMISSIONER

Isaac Silverman last Saturday started an injunction suit in the United States District Court against Commissioner of the Department of Licenses, John F. Gilchrist, to prevent the latter from interfering in any way with the exhibiting of "Fit to Win," a picture produced by the War Department with the express purpose of exhibiting it before soldiers and sailors.

Silverman secured the rights to the film for the entire country, and then sold the New York State rights to Shea and Slutzker for \$20,000 and a share of the total receipts. The latter showed the picture at the Grand Opera House and had plans in view to distribute it widely. Commissioner Gilchrist, however, interfered and told the different owners and managers of houses where films are shown that he would have their licenses revoked if they exhibited the production.

RIALTO STATISTICS INTERESTING

Following the Rialto anniversary, the theatre statistician gave out the following figures. In the three years of its existence, the Rialto has entertained 6,570,000 people, excluding those who got in unseen at the side doors; 10,950 hours were taken up in showing the films to these people, and a total of 1,248 reels, 52,560,000 feet of films, has been used. To select pictures for presentation, Hugo Riesenfeld and his staff have looked at 6,000,000 feet of film. The orchestra has played eighty different musical comedies outside of the thousands of other selections. Riesenfeld rehearsed the orchestra 312 times.

WILL HALT "RED" FLAG AS ADV.

Washington, April 18.—The Postoffice and Justice Departments of the Government are now investigating an alleged plan of exciting interest in a motion picture on Bolshevism by placarding cities with red flags so that soldiers will tear them down.

Secretary of Labor Wilson has called the attention of these two departments to certain advertisements in magazines where the producing companies advise motion picture theatre owners to follow such methods of gaining publicity.

RUBY DE REMER WINS

Denver, April 15.—Ruby Katherine De Remer yesterday secured an interlocutory divorce from Allan De Remer, whom she married on June 5, 1912, at an informal hearing held before Judge C. J. Morely of the District Court. De Remer did not appear at the hearing, but was represented by Clement F. Crowley. Divorce papers were served on the defendant in Chicago.

WORLD FILMS REORGANIZE

The World Film Corporation re-organized last week with the approval of over 600,000 shares. The stockholders who voted in favor of the plan, have the right to exchange each share on the payment of 40 cents each, for new 7 per cent first preferred stock, to the amount of 80 cents a share, and new 7 per cent second preferred participating stock of a par value of \$2.50. The par value of both new issues is \$5.

H. O. DAVIS DUE NEXT WEEK

H. O. Davis, who got the film industry all wrought up over his "efficiency ideas" a couple of years ago and who held important executive positions with Triangle and Universal for some time, while the "efficiency excitement" was on, is due back in New York next week, after a year's sojourn on the coast.

DWAN SIGNS CONTRACT

Allan Dwan signed a contract last week to direct super-pictures for the Mayflower Photoplay Corporation for a year from May 19. According to the terms of the contract, Dwan will receive 50 per cent. of the profits on each picture he directs, being permitted to draw \$1,500 weekly against the prospective profits.

LASKY BUYS THREE PLAYS

The Famous Players-Lasky Corporation has bought three stories which they will shortly produce. They are: "Too Much Johnson," in which William Gillette played a few years ago; "The Black Bag," by Louis J. Vance, and "Hawthorne of the U. S. A."

STRAND HAS NOVELTY

This is the fifth anniversary week of the Strand Theatre, and Manager Plunkett has arranged a pleasing illusion novelty called "The Girl in the Bubble." "Capt. Kidd, Jr." with Mary Pickford, is the main attraction, and is her last Paramount production.

RIVOLI GETS NAZIMOVA FILM

Hugo Riesenfeld has booked "The Red Lantern," with Nazimova, for the Rivoli for the week of May 22. He did so without viewing the production. Nazimova is expected in New York soon on a flying visit.

KASHIN TO RESIGN

When B. S. Moss takes over the Broadway Theatre on April 30, M. Kashin, who is acting in the capacity of manager at that house, will leave it.

RIALTO HAS ANNIVERSARY BILL

The third anniversary of the opening of the Rialto is being celebrated at that house this week. William S. Hart in "The Money Corral" is the feature, and the rest of the program includes Charles Chaplin in "The Adventurer," a scenic picture; "The Wolf of the Teutons," and three numbers of the orchestra.

At the Rivoli, Elsie Ferguson in "Eyes of the Soul" holds the position of honor, and the rest of the bill includes "The Cloud," "Capriccio Italian," the overture Tivadar Nachez' "Gypsy Dance," played by Helen De Witt Jacobs, and an organ solo by Professor Firmin Swinnen.

FILM LIFE OF PADEREWSKI

Messrs. F. O. Johnson and Joseph Selden sailed for France last week to perfect arrangements with Richard Ordynski of the Metropolitan Opera Company for making a film on the life of Premier Ignace Jan Paderewski. Ordynski will supervise the production, and both he and Paderewski are donating their services.

The film is being made by the Tatra Production Corporation of New York, headed by a number of Polish residents.

BOOKS "VIRTUOUS MEN"

Tom Moore, of the Moore Features Corporation, and owner of the Rialto Theatre in Washington, completed arrangements last week with Arthur H. Sawyer and Herbert Lubin for the initial presentation of "Virtuous Men," starring E. K. Lincoln, at the Rialto.

He has arranged a big lobby display with E. K. Lincoln's original oil paintings and scenes from the play by C. F. Underwood, R. G. Morgan, Gustav Michelsen and others.

WORLD GETS HOUDINI SERIAL

The World Film Corporation has acquired from the Octagon Films, Inc., the distributing rights in Iowa, Missouri, Nebraska, Kansas, Minnesota, North and South Dakota, California, Nevada, Arizona, Montana, Washington and Oregon and in Northern Idaho, for the "Master Mystery," the serial featuring Houdini.

SIGN ELAINE HAMMERSTEIN

Elaine Hammerstein last week signed a contract to appear in pictures for the Selznick Pictures Corporation for the next five years, beginning June 20. Under the terms of the contract she will receive a salary of \$500 a week the first year, with a rising scale which will allow her \$1,500 a week during the latter portion of the five years.

LAEMMLE RETURNS FROM COAST

Carl Laemmle returned from his first semi-annual visit to University City last week after a stay of eight weeks. While there he supervised a number of forthcoming Universal productions, among them one of Dorothy Phillips, under the direction of Allan Holubar.

FILM FLASHES

Guy Empey has started work on "Hell on Earth."

"The Master Mystery," the Houdini serial, is being novelized.

Pearl White has won the popularity contest of Winnipeg, Man.

"A Leap for Life," is the title of the ninth episode of "The Red Glove."

Zena Keefe will be starred in "The Amateur Widow," by World Films.

"The Unwritten Code," with Shirley Mason, will be released by World.

Louis Sherwin has arrived at Culver City to write scenarios for Goldwyn.

Frank Lloyd has been engaged for the directorial staff of the Goldwyns.

Hale Hamilton, with "After His Own Heart," will be released April 28.

Janet Flanner is with the press department of "The Hearts of Humanity."

Mae Murray in "The Delicious Little Devil," will be released by Universal.

William Farnum recently underwent an operation for tonsillitis in Los Angeles.

George Beban is in New York on a vacation after completing "Hearts of Men."

Aggie Herring will appear in support of Dustin Farnum in "The Harvest of Shame."

Charles Ray has signed with Thomas Ince and the Famous Players until January, 1920.

"The Unknown Love," with Dolores Cassinelli, and E. K. Lincoln, will be released April 27.

Mitchell Lewis is now working on his third Select production, called "The Gulf Between."

Kitty Gordon has completed "Playthings of Passion" for United, and has gone to San Francisco.

"Frisky Lions and Wicked Husbands," is the Century comedy to be released by Universal in May.

Dolores Cassinelli has started work on a series of productions under the direction of Albert Capellani.

"The New Moon," will be the title of Norma Talmadge's new production, which she is now completing.

Corinne Barker has returned to New York after two months on the Coast making pictures for Goldwyn.

World Pictures will distribute "The Unbeliever," "Conquered Hearts," and "The Unchastened Woman."

Doris Kenyon in "Twilight" will be shown at Loew's New York Theatre, and will be advertised by Loew.

Dustin Farnum in "The Light of Western Stars" will be shown to President Wilson on his return voyage.

Frank H. Crane has been engaged by United Picture Theatre to direct Florence Reed's next production.

The Victory Film Company has sold "The Triumph of Venus," to the Sterling Film Corporation for Nebraska and Iowa.

"The Last Outlaw" and "Wanted for Murder," are the working titles of two Western dramas being made at Universal City.

Dorothy Dalton and her company have been sent to New York by Thomas Ince to work on Miss Dalton's first original story.

William L. Sherrill left the Coast last week for New York, bringing with him the prints of "South of Santa Fe" and "The She Wolf."

Norma Talmadge is starting on "By Right of Conquest," which is to follow "The New Moon." Wyndham Standing will be her leading man.

The British-American Pictures Finance Corporation have secured the world rights to "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy.

Thurston Hall, Stanhope Wheatcroft, Wm. Stewell, Robert Anderson, Henry Burrows, Hexter Sarno, Margaret Mann and Alma Bennet will support Dorothy Phillips in "The Right to Happiness."

Carl Laemmle has announced that the exchange-man's contest of Bluebird released prior to March 10 for the month ending April 10th, was won by the Cincinnati branch, under the jurisdiction of Louis Baum.



VAUDEVILLE BILLS

(Continued from page 23.)

PORTLAND, ORE.

Pantages—Three Nosses—Mel Klee—Mlle Bianca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

REGINA, CAN.

Pantages (First Half)—Leeter Sextette—Edna May Foster Trio—Samaroff Trio—Arthur Lloyd—Rhoda & Crampton—Schepps Comedy Circus.

SEATTLE, WASH.

Pantages—Dorothy Royce—Mennetti Sidelli—John G. Sparks & Co.—Denn Linn—Klass & Termini—Hoosier Girls.

SAN FRANCISCO, CAL.

Pantages—Four Bards—Trovato—“Fireside Reverie”—Walzer & Dyer—Lillian Watson—Pedri—n's Monks.

SPOKANE, WASH.

Pantages—Guy Weadick's Stampede Riders—Eddie Ross—Raines & Goodrich—Denishawn Dancers—Gordon & Day.

SAN DIEGO, CAL.

Pantages—“Magazine Girl”—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

SALT LAKE CITY, UTAH.

Pantages—“World Wide Revue”—Ned Norworth & Co.—Provol—Old Time Darkies—Delton, Ma-reena & Delton.

TACOMA, WASH.

Pantages—Miss 1920—“Who Is He?”—McLellan & Carson—Denn Linn—Three Weston Sisters.

VICTORIA, CAN.

Pantages—Four Danubies—Chas. F. Semon—Collins Dancers—Haush & Lavelle—Beth Chellis—“Bullet Proof Lady.”

VANCOUVER, CAN.

Pantages—Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Tauda.

WINNIPEG, CAN.

Pantages—Kelly Field Players—Joe Darcy—Four Renness—Sam & Ada Beverly—Monroe & Grant.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Kinzo—Ed & Al Smith—Gray & Graham—Dewitt & Gunther—Perolkoff Rose Ballet—Maybelle Best—Anderson & Rean—Gorman Bros.—Nayon's Birds. (Last Half)—Allison—Douyle & Elaine—Lord & Fuller—Bert Walton—Adelaide Bell & Jazz Band—Pierce & Burke—Billy Swede Hall & Co.—Aerial LaValls—Christie & Bennett.

Boulevard (First Half)—Sherman & Rose—Lillian Ruby—Billy Swede Hall & Co.—Dudley Douglas—Koko Carnival. (Last Half)—Lala Selbini—Goetz & Duffy—Merlin—Eight Black Dots.

Lincoln Square (First Half)—Wright & Walker—Goetz & Duffy—Brown & Jackson—Lyons & Yosco—Archie, Onri & Dolly. (Last Half)—The Brightons—Ed. & Al Smith—Lane & Harper—Lyons & Yosco.

National (First Half)—Dorothy Sothern Trio—

Boyle & Brannigan—Baldwin Blair & Co.—Montrose & Allen—Romas Troupe. (Last Half)—Kremka Bros.—Ward & Cullen—Hyman Adler & Co.—Bert & Betty Wheeler.

Orpheum (First Half)—Veronica & Hurlfalls—Storey & Clark—“Girl from Rock Island”—Cooper & Coleman—Chalfonte Sisters. (Last Half)—Wellington & Sylvia—Wright & Walker—Regal & Mack—Great Howard—Montrose & Allen—Romas Troupe.

Avenue B (First Half)—Brown & Smith—Dorothy Burton & Co.—Jim Reynolds—Chas. McGoods & Co. (Last Half)—Tyler & St. Clair—Brady & Mahoney.

Delancey (First Half)—The Brightons—Lony Nase—Pierce & Burke—Hyman Adler & Co.—Cooper & Ricardo—Lala Selbini. (Last Half)—Dorothy Sothern Trio—Mayo & Nevins—Baldwin Blair & Co.—Paul Bolln—Koko Carnival.

Greeley Square (First Half)—Harlequin Trio—Beck & Stone—Lane & Harper—Four Laurels—Bert Walton—Kremka Bros. (Last Half)—Veronica & Hurlfalls—Lillian Ruby—Cooper & Coleman—Anderson & Rean—Kane & Herman—Kuma Four.

Victoria (First Half)—Wellington & Sylvia—Paul Bolln—Camille Personi & Co.—Kane & Herman—Adelaide Bell & Jazz Band. (Last Half)—Edwards Bros.—Storey & Clark—Montana Five—Dudley Douglas—Sterling & Marguerite.

BROOKLYN.

DeKalb (First Half)—The Lelands—Ryan & Moore—Eight Black Dots—Bert & Betty Wheeler—Margot & Francois. (Last Half)—Harlequin Trio—Boyle & Brannigan—Camille Personi & Co.—Julian Hall—Gillis Trio.

Palace (First Half)—Sterling & Marguerite—Orben & Dixie—Holmes & LaVere—Brady & Mahoney. (Last Half)—Mason & Cole—Carl Rosini & Co.—Casting Mellons.

Metropolitan (First Half)—Edwards Bros.—Gag-nell & Mack—Great Howard—Clayton & Lennie—Kuma Four. (Last Half)—Kinko—Dewitt & Gunther—Holmes & LaVere—Gorman Bros.—Perni-koff Rose Ballet.

Fulton (First Half)—Gillis Trio—Ward & Cullen—Montana Five—Julian Hall. (Last Half)—Sher-man & Rose—Maybelle Best—“Girls from Rock Island”—Cooper & Ricardo—Nayon's Birds.

Warwick (First Half)—Mason & Cole—Carl Rosini & Co.—Casting Mellons. (Last Half)—Brown & Smith—Dorothy Burton—Chas. McGoods & Co.

BOSTON, MASS.

Orpheum (First Half)—Three Lordens—Beulah Pearl—Chas. Deland & Co.—Carola Trio—LaPetite Jennie & Co. (Last Half)—Henderson & Halliday—Frank Hartley—“Pretty Soft”—Wilson & Whitman—Ash & Hyams—Ziegler Sisters & Co.

BALTIMORE, MD.

Hippodrome—Dawson, Lanigan & Covert—Wm. Dick—Albert Merchand & Co.—Stan Stanley Trio—Nettie Carroll Troupe.

FALL RIVER, MASS.

Bijou (First Half)—Frank Hartley—Wilson & Whitman—“Pretty Soft”—Ash & Hyams—Ziegler Sisters & Co. (Last Half)—Three Lordens—Beulah Pearl—Chas. Deland & Co.—Carola Trio—LaPetite Jennie & Co.

HAMILTON, CAN.

King Street—Clayton & Clayton—Austin Stewart Trio—“Bullowa's Birthday”—Thomas Potter Dunne—“Help Police.”

HOBOKEN, N. J.

Lyrio (First Half)—Nixon & Sands—Lord & Fuller. (Last Half)—The Owens—Jewitt & Elgin—Four Laurels—Ferns & Howell—Adams & Co.

MONTREAL, CAN.

Loew's—Foy Ling Too & Co.—Sampson & Douglas—Southe & Tobin—Dixon & Paul—Josie Flynn's Minstrels.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Tyler & St. Clair—Mayo & Nevins—Duquesne Comedy Four. (Last Half)—Jim Reynolds.

PROVIDENCE, R. I.

Emery (First Half)—Chadwick & Taylor—Dorothy Doyle—Chisholm & Breen—Chung Hwa Four—Johnson, Baker & Johnson. (Last Half)—Frank Shields—Knight & Sawtelle—Chas. Morati & Co.—Leon Sisters—Shea & Bowman.

SPRINGFIELD, MASS.

Loew's (First Half)—Frank Shields—Henderson & Halliday—Knight & Sawtelle—Chas. Morati & Co.—Shea & Bowman—Leon Sisters. (Last Half)—Chadwick & Taylor—Dorothy Doyle—Chisholm & Breen—Chung Hwa Four—Johnson, Baker & Johnson.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Adonis & Co.—Jewett & Elgin—Ferns & Howell—Dancing a la Carte. (Last Half)—Brown & Johnson—Roth & Roberts—Donovan & Lee.

TORONTO, CAN.

Yonge Street—Busse's Dogs—Allen & Avitt—Peppino & Perry—“Oh, Charmed”—Hudson & Jones—Hill & Ackerman.

BRIDGEPORT, CONN.

Poli (First Half)—Frank Juhaz—Musical Echo—George Armstrong—Jack Alfred & Co. (Last Half)—Mudge & Morton—Murphy & White—Ricoletto Bros.

Plaza (First Half)—Russell, Van & Sully—Carroll, Keating & Fay—Full of Pep. (Last Half)—Paul Brady—Berk & White—Prince Joveddah & Co.

HARTFORD, CONN.

Poli (First Half)—Rasso & Co.—Liberty Trio—Bill Pruitt—“Half Past Two”—Murphy & White—Alexander Bros. & Evelyn. (Last Half)—Gin-gras—Cecil & Bernice—Carroll, Keating & Fay—Dugan & Raymond—Slim, Klais & Saxe.

NEW HAVEN, CONN.

Palace (First Half)—Gingras—Dugan & Ray-mond—Prince Joveddah & Co. (Last Half)—Rasso & Co.—Frank Juhaz—Musical Echo—George Arm-strong.

Bijou (First Half)—Ezra Mathews & Co.—Ryan & Healey. (Last Half)—Lazar & Dale—“Full of Pep.”

SPRINGFIELD, MASS.

Palace (First Half)—Mudge & Morton—Otto & Sheridan—Corcoran & Mack—Ling & Long—Keat-ing & Walton—Winston's Water Lions. (Last Half)—Mahoney & Auburn—Ford & Cunningham—The Intruder—Monarch Comedy Four—Winston's Water Lions.

SCRANTON, PA.

Poli (First Half)—Le Pollu—Smith & Garfield—“Janet of France”—Jones & Greenlee—Venetian Gypsies. (Last Half)—Three Variety Girls—Wilbur Held—“What Happened to Ruth—Mumford & Stanley.

WATERBURY, CONN.

Poli (First Half)—Paul Brady—Cecil & Bernice—The Intruder—Slim, Klais & Saxe—Rigoletto Bros. (Last Half)—Amoros & Obey—Bill Pruitt—“Half Past Two”—Keating & Walton—Jack Alfred & Co.

WORCESTER, MASS.

Poli (First Half)—“That's My Wife.” (Last Half)—“Pretty Baby.”

Plaza (First Half)—Mahoney & Auburn—Ford & Cunningham—Monarch Comedy Four. (Last Half)—Otto & Sheridan—Ezra Mathews & Co.—Corcoran & Mack—Alexander Bros. & Evelyn.

W. V. M. A.

ANACONDA, MONT.

Bluebird (April 27)—Jimmie Gallon—Lamey & Pearson—Johnson—Dean Revue—Lillian DeVere—Helene Trio.

ALTON, ILL.

Hippodrome (First Half)—Hickey & Hart—Leon's Ponies. (Last Half)—Wells & Crest—“Sandman's Hour.”

BRANTFORD, CAN.

Brant (First Half)—Melroy Sisters—Nixon & Norris—Three Amblers. (Last Half)—Carmen & Co.—Leonard & Haley—“Revue De Vogue.”

BELLEVEILLE, WASH.

Washington (First Half)—Wells & Crest—Colonial Musical Misses. (Last Half)—Blanche & Jimmy Creighton—Dave & Lillian—Keno, Keys & Melrose.

BILLINGS, MONT.

Babcock (April 27-28)—Mildred & Constance—Mabel Killeen—Delmore & Moore—Yorke & Marks

Wyoming Trio. (May 1)—Musical Queens—Weiser & Reiser—DeWinters & Rose—Taylor & Arnold—Zeno, Dunbar & Jordan.

BUTTE, MONT.

Peoples Hippodrome (April 27-29)—Two Astrellas—Kline & Kilfont—Delmore, Fisher & Delmore—Jimmie Lyons—Belmonti Sisters. (April 30-May 2)—Mildred & Constance—Mabel Killeen—Delmore & Moore—Yorke & Marks—Wyoming Trio.

CHICO, CAL.

Majestic (April 29)—Covan & Helene—“Hello Tokio”—B. Kelly Forest—Gardner's Maniacs—The Heyns.

CAMP LEWIS, WASH.

Green Park (April 27-28)—The Crawford—Bes-sie Clifton—Ander Girls—Frances & Hume—Artola Bros. (May 1-2)—Three Wall Flowers—Haddon & Norman—Tom Mahoney—Alco Trio—Lalitto Ward Davis.

CHAMPAIGN, ILL.

Orpheum (First Half)—Wanda—Howard Mar-telle—Olive, Briscoe & Rauh. (Last Half)—Ovanda Duo—Bert Lewis—“Childhood Days”—Basil & Allen—Page, Hawk & Mack.

CHICAGO, ILL.

American (First Half)—Nora & Sidney Kellogg—Jay Raymond—Stan & Mae Laurel—“Cabaret DeLuxe.” (Last Half)—Musical Nosses—Styne & Arnold.

Lincoln (First Half)—Eva Fay—Styne & Arnold—The Brians. (Last Half)—Nora & Sidney Kellogg—John & Winnie Hennings—Eva Fay. Hippodrome (First Half)—Billie & Dot—Joe Barton—Mattie Choate & Co.—Sgt. Arthur West & Co.—Four Casters. (Last Half)—Marcel Gaudier—Rialto & LaMont—Hall & Shapiro—Redman & Wells.

Kedzie (First Half)—Porter J. White—Boothby & Everdeen—John T. Ray & Co.—Joe Nathan—“Mile a Minute.” (Last Half)—Sylvia Loyal & Co.—Newell & West—Van Bros.—Lohse & Sterling. Empress (First Half)—Vada Clayton—Bobby & Gene Moore—Scott & Seymour—Ray Conlin—Tennessee Ten. (Last Half)—Mr. & Mrs. Gordon Wilde—Archie Nicholson Duo—Stan & May Laurel—Emma Francis & Co.—Fred Lewis.

DENVER, COLO.

Taber Grand—Taketa Bros.—Ball & Sinclair—“Just Girls”—Gertrude Beck—Gardner & Revere.

DAVENPORT, IA.

Columbia (First Half)—Bolla Trio—Four Juvenile Kings—McCormack & Wallace—Benny—Galletti Monks. (Last Half)—“Pretty Baby”—Victoria Goodwin.

DULUTH, MINN.

New Grand (First Half)—Chiyō & Chiyō—Mabel Harper & Co.—Dorsch & Russell—Louis Hart & Co. (Last Half)—Ladora & Beckman—Marino & Maley—May, Kilduff & Allerton—Nick Hanford—Herbert Lloyd & Co.

DES MOINES, IA.

Empress (First Half)—Killarney Girls—Newell & Most—David S. Hall & Co.—Fulton & Mack—“Musical Conservatory.” (Last Half)—Vada Clay-ton—Four Juvenile Kings—“Number Please”—Lew Sully—Boothby & Leander.

DECATUR, ILL.

Empress (First Half)—Ricknell—LeRoy & Mabel Hart—“Childhood Days”—Ray & Emma Dean—The Rials. (Last Half)—Julia Edwards—Williams & Taylor—Howard & Martelle—Grant Gardner—“Mile a Minute.”

EAST ST. LOUIS, ILL.

Erber's (First Half)—Mann & Mallory—Jack Goldie—Swan & Swan—Page, Hawk & Mack. (Last Half)—Gilroy, Haynes & Montgomery—Ray Con-lin—Mile De Aurea—McGreedy & Doyle.

FORT WAYNE, IND.

New Palace (First Half)—Togan & Geneva—Jack Oste-man—“Revue De Luxe—Middleton & Spellmeyer—Mercedes. (Last Half)—Ballyhoo Trio—Sullivan & Meyers—Williams & Wolfus—Burley & Burley—“Rubeville.”

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